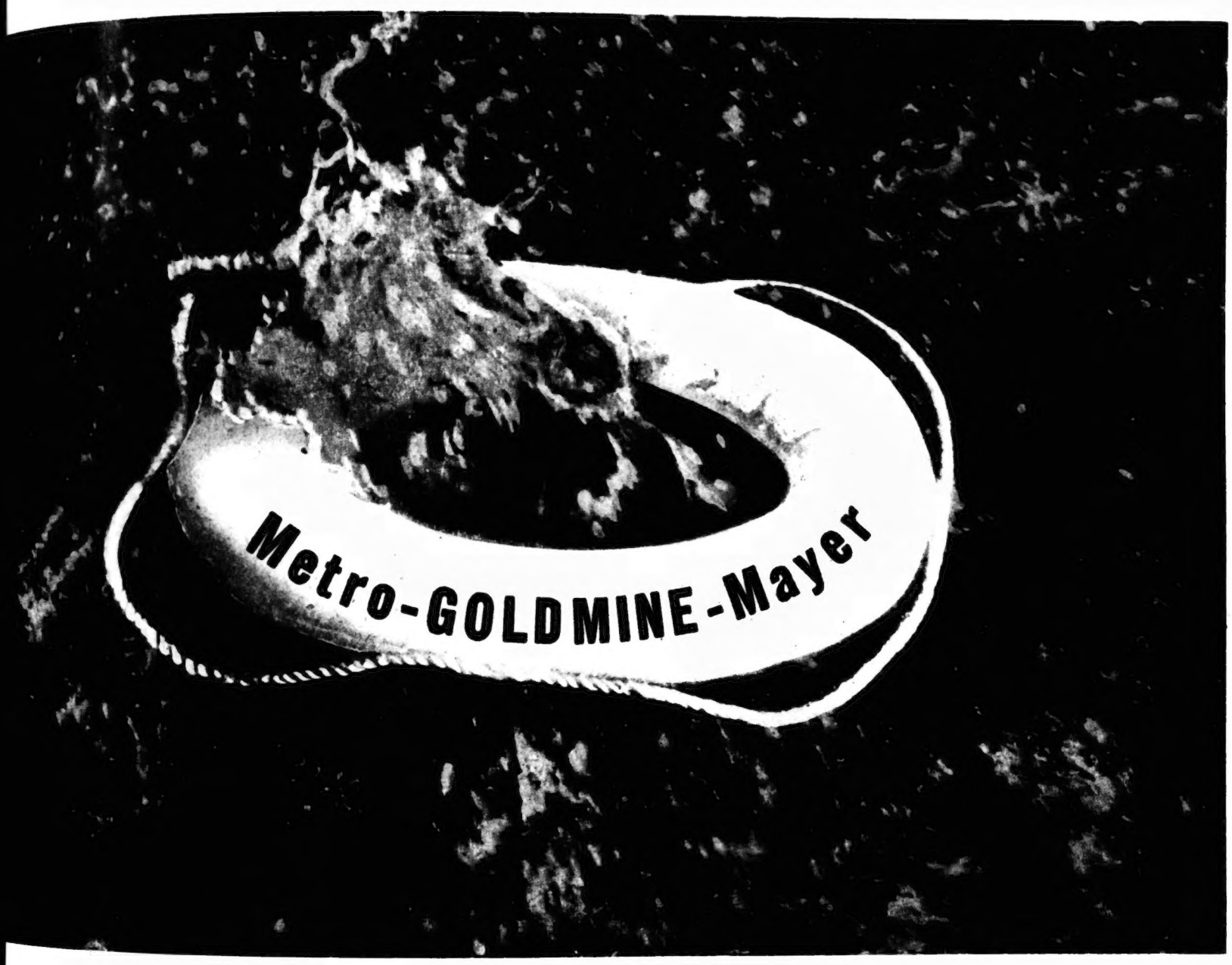
...ine WEEKLY

PROBLEM OF U.S. RELEASE

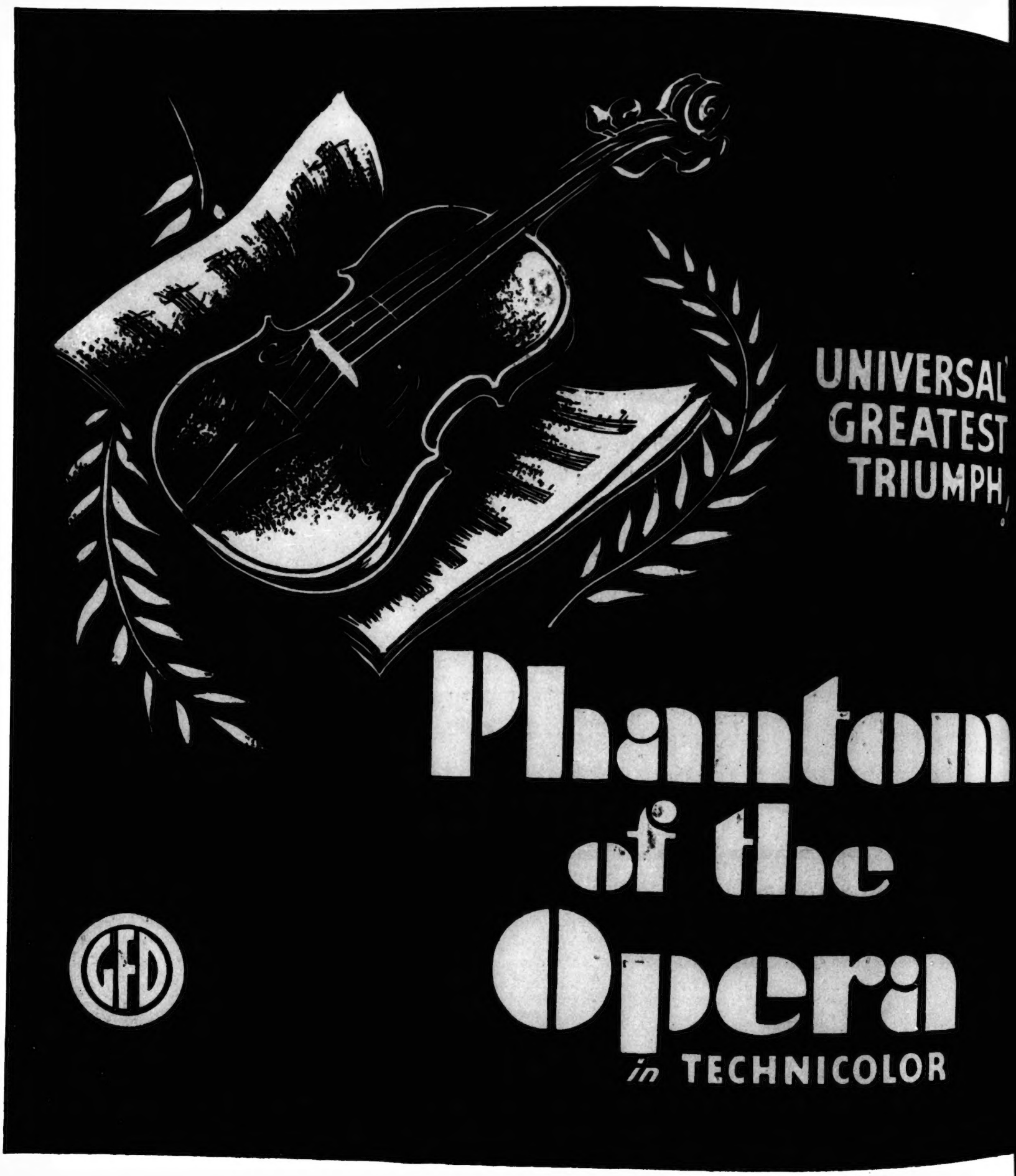
See page 3.



LIFE-LINE!

"The name Metro-Goldwyn-Mayer means more in the motion picture business than any other single name."— LIFE *Magazine, 27/9/43*

FOR INSTANCE! New York's vast Music Hall returns to "Miniver"–"Random Harvest" business with "LASSIE COME HOME"!


UNIVERSAL'S
GREATEST
TRIUMPH!
Phantom
of the
Opera
in TECHNICOLOR
GFD

KINEMATOGRAPH WEEKLY, 25/11/1943

Kinematograph WEEKLY

No. 1,910. Thursday, November 25, 1943. Vol. 321

The BACKBONE of screen entertainment
WALT DISNEY PRODUCTIONS

BRITISH FAILURE IN U.S. MARKETS

No "Generous Opportunity"

BALCON CHALLENGES FILM CHIEF'S REPORT

THE statement made by Nathan Golden, chief of the Films Section of the U.S. Bureau of Foreign and Domestic Commerce, that "motion pictures of real excellence . . . have found ample and generous opportunity . . . in the U.S. market," is rigorously challenged by Michael Balcon, joint managing director of Ealing Studios.

Mr. Balcon suggests that Mr. Golden should substantiate his contention by the production of figures, which the Ealing chief declares would not bear out Mr. Golden's statement.

British producers may well take exception to the reference in the American report to "artificial barriers, for it is contended that a minority quota of 30 per cent. cannot be regarded as a "hobbling restriction."

The report signed by Nathan Golden, chief of the Films Section of the U.S. Bureau of Foreign and Domestic Commerce was summarised in the KINE. of October 28. The full statement has now arrived in this country.

The portion of the report which has elicited Mr. Balcon's challenge is that headed "Competition on Merit." This opens with the following:—

The American motion-picture Industry has always welcomed fair competition in any market of the world. . . . The United States is the greatest dollar market in the world for good motion pictures. Motion pictures of real excellence, whether they are produced in Britain, France, Germany, or any other country, have in the past found ample and generous opportunity to compete in the United States market with the films from our own studio."

"Produce Figures"

Mr. Balcon's reply to this is simply that this is not true. "We have," he says, "been fobbed off with that statement too long.

"Let Mr. Golden produce the figures of the payments made to this country from American screenings of British pictures which have been favourably received in other markets of the world. He should be able to produce such figures, and I am ready to assert that they will not bear out his statement regarding the receptiveness of American film distributors to films other

Continued on page 34

VICE-PRESIDENT

Newboald Withdraws from Nomination

At last week's meeting of the Rochester and Salford C.E.A. H. Newbould, the chairman, announced that after careful consideration of his nomination for the National Vice-Presidency, he had regretfully come to the conclusion that he could not afford the time to act in that position.

K.R.S.—C.E.A. MEETING

Arrangements for a meeting between the C.E.A. Film Rentals Committee and members of the K.R.S., briefly reported in last week's KINE., led to a meeting yesterday (Wednesday) when proposals for renting conditions agreeable to both sides were put forward and discussed.

BRITISH COMMONWEALTH

Parish Joins Board

E. W. Parish, chairman and managing director of British National Films, Ltd., has accepted an invitation of the British Commonwealth Films Corporation to join the board of that organisation. The directors already appointed are: J. Arthur Rank, W. Glanvil Hall, M.P., Michael Balcon and W. Smith.

C.M.A. and K.P.E.A. Link Up?

CO-OPERATION HINT

A HINT that the Cinema Managers' Association and the Kinema Projectionists' and Engineers' Association would be in active co-operation before long was given by Stanley T. Perry, president of the latter body at its monthly branch meeting at the Monsigneur News Theatre, Strand.

The matter arose when it was reported that the London Branch Committee had completed the list of proposals submitted by the Gravesend branch on the subject of "manager-projectionists objectives" procedure in kinemas to be placed before the C.M.A.

After consultation with the Gravesend branch it was hoped, in the near future, to approach the C.M.A. with a view to appointing the joint committee to go further into the details of this important subject. Mr. Perry stated that he felt sure as a result of conversations with Mr. Pember, National Secretary of the C.M.A., that any

Continued on page 34

FORCES BOYCOTT THREATENED

St. Andrews S.O.

Servicemen have threatened to boycott Sunday shows in St. Andrews unless the present rules are relaxed.

The trouble springs from the magistrates' ruling that Servicemen and women may not be accompanied by anyone not in uniform.

A suggestion that each Service patron may take a civilian to the films is likely to be made when the bench reconsiders the position.

F.I.E.C. Plan for Post-War

The Film Industry Employees' Council, composed of members of the unions associated with the film Industry, considered on Tuesday night the memorandum of the unions on post-war reconstruction.

The memorandum is the outcome of an invitation from the Board of Trade through the T.U.C. for views on reconstruction.

Anti-U.S. Campaign Alleged

RENTERS CALL FOR FORCEFUL REPLY

LONDON representatives of American renting companies in this country are pressing their head offices in New York for authorisation to reply to what is considered by them to be "a studied and considered campaign" against American film companies in England, the KINE. New York representative cables.

Michael Balcon's *Evening Standard* article of November 12 is cited as an example, and the representatives of the American companies call for immediate replies of a forceful nature.

The British Trade Press is also quoted as taking part in the campaign, linking the subject with British post-war film plans.

It is understood that the subject was brought before the Films Council on Tuesday.

M. J. Gleeson, head of the Forum and Capitol kinemas, etc., Sheffield, has been appointed honorary vice-president of the Sheffield Corps of the St. John Ambulance Brigade, with which he has been associated for several years in taking a leading part in charitable efforts to provide ambulances.

Events of the Day on BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editor: S. G. Rayment
Associate Editor: A. L. Carter
Advertising Manager: A. H. Langford
Manchester Office: 2 and 4, Oxford Road

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

Important.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

OPPORTUNITY

POLICY in days to come must be dictated on grounds of business development, and only the most narrowly nationalistic amongst us will allow selfish concern for their interests to hamper the larger advances in culture and international co-operation. We believe the film industry on both sides of the Atlantic to be big enough to participate in a progress which has only been halted by the war, and if the coming of peace were only to open the gates to a struggle for world markets we would consider that peace had been only half achieved.

This does not by any means imply that there is any hope in a *laissez faire* attitude. The Industry has to prepare for Trade advances in every direction, and we must see to it that our own work may be worthy of the widest possible distribution.

What we have to aim at is the production of material which is on its intrinsic merits wanted by the picture houses of the world. Just as our film patrons insist on seeing the best pictures within their reach with not a care whether their origin is England or Hollywood, so we feel patrons all over the world should be entitled to see the best.

And if in their search for the best, they come to feel that there is a fair proportion of British pictures, we know that any full and permanent peace—in the widest sense of the term—will give them what they desire. We should look forward to the day when our output of good pictures would automatically ensure as big a proportion of screen time as the Quota Act—when it was operative—did for them.

Let the whole Industry concentrate on producing such pictures that official protection and encouragement is only a term of historical interest. Then concentrate on developing such business standards that preferences, enforced reciprocities, closed markets are things of the past.

Long Shots

I WAS very much struck with the address which Miss Mary Field delivered to the Institute of Export last week. Much of the material was well known to persons within the film Trade; to those outside, however, it gave in a lucid style the development of the instructional film and emphasised the fact that an opportunity lies before the export trade which they ought not to miss.

THE address was shapely; the various tributaries of the theme were brought together to the main stream of the plea which Miss Field was making, a pattern to many of our male speakers within the Trade who frequently occupy time with loose and unconvincing statements. Not that J. Arthur Rank comes within this category; his speech introducing Miss Field was, as usual, simple, direct and forceful.

ON Saturday last, Princess Royal, accompanied by the Belgian Ambassador, visited the Odeon Theatre, Harrogate, to see the film "Flemish Farm." She opened the Belgian Art Exhibition in Harrogate on that day, and her visit to the theatre gave the people of the town an excellent opportunity of welcoming her in grand style.

CHARLES SMITH, manager of the Odeon, had decked the theatre with Belgian and British flags. The official party was extremely distinguished and included Lady Snowden, the Mayor and Mayoress of Harrogate, representatives of the British Council, and many others. The film was greatly enjoyed by the company.

ANOTHER Odeon—at Uxbridge—was also honoured by a Royal surprise visit when the Duchess of Kent attended the theatre on Saturday afternoon last, November 20. She was accompanied by her two children, Prince Edward and the Princess Alexandra, together with a lady-in-waiting and the children's nurse.

ON leaving the theatre, Her Royal Highness thanked Manager Gerry Blake for the pleasant time her party had spent, and said how much they had enjoyed "My Friend Flicka" (20th Century-Fox), the feature film. So quiet was the visit kept (by special request) that it was not until Mr. Blake had bidden farewell to the Royal party that the long queues waiting for the second house realised that anything out of the ordinary had happened.

MRS. CHURCHILL, wife of the Premier, attended the brilliant G.F.D. premiere last Thursday evening (November 18) of the Two Cities production, "The Demi-Paradise," held at the Odeon, Leicester Square, in aid of Lady Cripps' United Aid to China Fund. Many other distinguished guests were present at this important world premiere which provided one of the season's most outstanding film events. J. Arthur Rank received Mrs. Churchill, Sir Stafford Cripps and the many other distinguished personalities.

AFTER the screening of "Demi-Paradise" Lady Dalrymple-Champneys, President of the United Aid to China Fund, in a speech from the stage, expressed her grateful thanks to Two Cities, the Odeon and to G.F.D. Lady Dalrymple-Champneys also introduced Lord McGowan, K.B.E., who took great pleasure in announcing that the show had resulted in over £4,000 for the fund. Many well-known stars, dressed in Chinese national costume, as well as Chinese girls, sold programmes, and music was supplied by the Royal Air Force Orchestra, Trumpeters of the Royal Military School of Music and the Odeon theatre organist.

NICHOLAS DAVENPORT, who entered the lists in Tuesday's *Times* in defence of Americans against Michael Balcon's onslaught is associated with Alexander Korda's film activities. His impartiality in the present conflict cannot be gainsaid, for as recently as July 22 an article from his pen declared that powerful as Arthur Rank is "he is still at the mercy of the big American combines."

HIS article was a defence of Mr. Rank's plan of building a vertical film combine. He pointed out the weakness—the laboratory bottleneck and the fact that Denham laboratories belongs to Alexander Korda Productions, and proceeded to deal with distribution.

"FOR a world release," the article went on, "Mr. Rank has to go cap in hand to some American renter who might not only exact a considerable rake-off, but remove the marks of its British origin if the film is a good one."

IT seems that in spite of the hostility of the Screenwriters' Association, Del Giudice's plans for the Scenario Institute are well advanced. Already there has been a meeting of the Advisory Committee at which Kenneth Pickthorn, M.P. for Cambridge University, presided. Rebecca West and Compton Mackenzie represented literature; William Walton, music; Laurence Irving, art; Laurence Olivier, production; Earl St. John, of Odeon was also present, presumably as representative of the box-office. It is proposed that the Committee will meet fortnightly.

PROMOTIONS in the Army do not come so quickly as in the film world, but, on the other hand, when they are given we know they have been earned. So here's congratulations and good luck to John Woolf, who has just become a major.

IT has always been a pleasure to visit any of the Odeon Kinemas, headed by its parent, the Leicester

Square
Victoria
banner,
up the
courtesy.
house
the absen
ager, A.
ager, did
style. Su
met with
added
and hous
way to m
as it is i

eon. The Metr
ow under the
ms determined to
rcuit's reputatio
A visit to the
week proved thi
of J. Palmer, the
wby, the house
e honours in exe
courtesy is not a
kinemas, and it
sure when man
anagers go out o
the visit as ple
heir power to do

ANOTH
visite
last week
Hill Gate.
shown by
remarked.
good patr
manager a
tract patro
lar clientel

London k
with the same
s the Coronet, N
ere again the co
e manager was
his augurs we
age, as a cou
a well-run hou
and make for a

FRANK S. HAMPSON, of B
whose death is reporte
another pa
life 60 years
becoming m
700-year-old
Man and
Bolton. He
dustry 20 years ago. He wr
history of Bolton and w
generous benefactor to ch
Only a few days before his
he organised one of his pe
silver collections among
patrons of his kinemas for R
Royal Infirmary.

began his wo
ago as a groom,
e host of the fa
Bolton hostelry
ythe," in Churc
ntered the kinem

NORTHERN Branch's a
kinema ball, always one
smash-hits of the Newcastle w
season, is scheduled for Ja
14, at the Oxford Galleries.
the announcement was made,
Scott inquired if it was nece
to appoint anybody to the or
ing committee. "Quite unn
sary," said Freddie Mo
promptly. "Leave it to the
who have done it before.
have never failed yet to im
on their best previous effort."
Massicks is chairman of the
ising committee.

LONG runs have establ
themselves at the
Grainger kinema, Newc
"Warsaw Concerto" was p
there for seven consecutive w
and, more recently, "Wuth
Heights" for six successive w
But nobody, and least of al
management, will agree tha
bi-weekly change system is
moded. It is merely that
times are a little out of join

INVOLUNTARY absentee
the Nov mber meeting o
Northern Br nch in Newcastle
Charles Ch chase, of Mid
brough. Th writer learns tha
doctor has dered him to l
for a few s at his Cother
home. "I'm supposed to be s
ing from touch of coli
something," writes he. "
I missed e meeting.
Charles, th meeting missed
The task putting unpo
points of v w fell on Tom
sicks, but seemed to find
meeting so ewhat tame. T
was really little with whic
could disag e vigorously.

THE STROLL

lose Ups

by

SCREENC MBER

Fair Enough

RADE gossip, we notice, s been asking if it would possible to find some fairer of renting pictures than esent one. But we had been led to believe, by our friends—Diva, Sam . . . re, Maxie—that the method ent adopted was as fair as g that could be devised, that the renters secured the t and then gave it away to hibitors.

distribute these gifts the employ an expensive staff reated-hearted benevolent called salesmen (and other by the ungrateful exhibitor. benevolent bounty bestowers, ee "Bs," or just the "Bs," exhibitor calls them for creep round trying to do stealth.

being the case, you may k why it is invariably their to carry a kosh—well, the or, you should know, is a arrogant brute, despising and not always able to see what is in his best interests, n he contemptuously rejects man's offer to give away a for a paltry token payment fifty the salesman, more in than in anger, and it-hurts-re-than-it-hurts-you-kinda gives the exhibitor a run ith his rubber truncheon.

his means the exhibitor is see reason and gratefully s his shaky signature to the the renter's gift policy or t. Surely, it would be diffi- find a more big-hearted, tforward method of doing s than this.

Maxing Lyrical

IE THORPE
hen talking shorpe
variably humble ya
is stories
glories
umbleya.

y Wear a Trust?

Evening Standard reports meeting of Arthur Rank's o brains trust. Kenneth orn, M.P., Rebecca West, t. John, Laurence Olivier, n Walton were there, repre- Cambridge University, re, the kinema, the stage usic.

well remember the Brains meeting on "Gone With the There was a gentleman yspepsia and atmosphere, a -blind Egyptian to advise rlett's ré[illegible] and a man with den leg[illegible] insisted on ng the ti[illegible] "Boardwalk." erwards discovered he was a er from an Elks Convention ntic City who had somehow connections mixed and had d up in Hollywood instead ux City.

NO RENTAL CEILING

Special "Kine" Cable from "Motion Picture Daily"

OFFICE OF PRICE Administration denies reports that it is contemplating rental ceiling.

UNIVERSAL is paying ex-workers in the services 25 per cent. of yearly salary as Christmas bonus.

PARAMOUNT is not demanding raised admissions for "Lady in Dark" special as they did with "For Whom the Bell Tolls."

20th-FOX has already lined up 24 for next season. There is much escapist entertainment, including ten musicals, ten in colour; little war stuff.

ELEVEN COMPANIES have released to date 24 features this season, an additional 118 completed or editing, and 80 filming. All totalling 70 per cent. of the number promised.

From Our Letter Bag

C.M.A RESENTS ATTACK

"ANOTHER Northern Manager's" letter so bristles with inaccuracies that I feel it must be answered.

Firstly, he claims that Mr. Pember's letter states the C.M.A. has no connection with the N.A.T.K.E.; this is an entirely wrong statement, as anyone who read Mr. Pember's letter in your November 11 issue will know.

In that letter he paid tribute to Mr. O'Brien and thanks for the use of the N.A.T.K.E. administrative machinery.

Secondly, he states that Mr. Pember let the cat out of the bag at a C.E.A. London meeting; as Mr. Pember has never attended any C.E.A. meeting it would be difficult to have let this animal loose there; one hopes that should at any time Mr. Pember let it loose, at some other place it may kill some of the rats lurking in their holes.

He then looks into the future of both the C.M.A. and C.E.A., and, as before, in each case he is wrong.

He states the C.M.A. is to be used to gain recruits for the N.A.T.K.E. The C.M.A. never has and never will be used for such purpose; under O'Brin's brilliant leadership the N.A.T.K.E. is well able to look after itself.

He then says that the C.E.A. will never meet the C.M.A., and the same issue of the KINE. gives the news of the C.E.A. appointing a committee to meet the C.M.A.

This amazing epistle of distortions ends with a nom de plume, and one must ask why is he afraid to sign his name. He cannot be afraid to let his employers know, so the reasonable assumption is that he is afraid to let his brother managers know.

J. ALEXANDER,
Chairman, London Branch C.M.A

U.S. Welcomes Worthwhile British Films

"An Excellent Representation"

IN a letter to the Times, Nicholas Davenport, well-known publicist, now associated with Sir Alexander Korda, controverts Michael Balcon's statement that the representation of British films on American screens is "still negligible." He says:—

Michael Balcon complains that the representation of British films on American screens "is still negligible, almost to the point of being non-existent." This is a misleading statement. In volume of production, we cannot compete with America—before the war American studios turned out about 600 films a year to our 100—but with films only quality counts. The truth is that all our important, distinguished and successful films have had an excellent representation on American screens.

Taking the war period British documentary films (chiefly the splendid films of the Crown Film Unit) have been given a fine showing in the United States, thanks to the agreement the Ministry of Information made with the American film Industry. Such films as "The Lion Has Wings," "Target for To-night," "London Can Take It" and "Desert Victory" have not only made money, but have served the war effort and the national interest, having been shown in about ten thousand theatres. Apart from these films a number of our entertainment pictures have also had a great success on American screens during the war, for example, Sir Alexander Korda's "Thief of Bagdad" and "Four Feathers," Michael Powell's "49th Parallel" and "One of Our Aircraft is Missing," Carol Reed's "Night Train to Munich" and "The Young Mr. Pitt," Gabriel Pascal's production of Bernard Shaw's "Major Barbara," Leslie Howard's "Pimpernel Smith" and "First of the Few," and Noel Coward's "In Which We Serve." Noel Coward's film is being shown in at least twelve thousand theatres and will earn gross revenues of over two million dollars. Mr. Balcon's own production, "Ships With Wings," is also being distributed in the United States at present, and I understand will gross in that country close on 60 per cent. of its initial cost.

Before the war we produced and exported a number of our quality films which had a great financial success in America. Hollywood, in fact, has singled out many of these films for honours in its Academy prize contest. Of course, mediocre pictures have no chance either in the United States or any other market abroad.

A further letter on the same subject over the signature of Sir Alexander Korda appeared in the "Times" of Wednesday, November 24.

BRITISH NATIONAL RECEIPTS SATISFACTORY

But U.S. Ignores British Origins

Although unable to furnish details of the representation of British National Films on American screens, George Parish, chairman and managing director, admitted that his company's sales had been pretty heavy and they had been instrumental in bringing to the British Treasury a very considerable amount of dollar currency.

One point, however, upon which Mr. Parish feels very strongly is that although British National has done as well in America as any independent firm **in not one single instance had the name of British National been displayed.**

Indeed, added Mr. Parish, "One of Our Aircraft is Missing" was put out in the United States as an "Alexander Korda picture," while "Gaslight" was bought for the States and was never distributed.

"SHIPS WITH WINGS"

U.S. Returns Only 10 per cent.

Mr. Balcon, asked to comment on Mr. Davenport's letter, pointed out that in the immediate pre-war period some 200 films were produced in Great Britain and not 100 as stated by Mr. Davenport.

Further, the reference to "Ships With Wings" grossing 60 per cent. of the negative cost is misleading in so far as the returns to this country did not reach 10 per cent.

WARDOUR STREET EXPLOSION

Cutting Room Accident

A violent explosion in Wardour Street, W.1, on Friday night, brought the fire service quickly on the scene to extinguish the fire which resulted. An R.A.F. officer, Flight-Lieut. Getteman, and his wife, who were cutting a film in the basement, were injured and taken to hospital. The wife, slightly injured by flying glass, was not detained.

The explosion took place at 10.13 at 80-82, Wardour Street, a building which houses the *Cinema*, Harris and Gillow, Ltd., Studio Film Laboratories, Sylvester Music Co., Hudson Record Co., Twentieth-Century Cinemas, and the De Wolfe Music Publishing Co. It is understood that a piece of film which became ignited in the basement was the cause of the explosion.

Harris and Gillow, kinema and theatre agents, announce that business is being continued at the old address, all records being intact. Similar announcements are made by other occupying firms.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., NOV. 25, AND WED., DEC. 1

Thursday

The Demi-Paradise
(G.F.D.)

Odeon Theatre. **10.30 a.m.**

Cast: Laurence Olivier, Penelope Ward, Marjorie Fielding, Margaret Rutherford, Felix Aylmer, George Thorpe, Leslie Henson, Guy Middleton, Michael Shepley, Edie Martin, Muriel Aked, Joyce Grenfell, Jack Watling, Everley Gregg, Aubrey Mallalieu, Brian Nissen, John Schofield, David Kerr, Miles Malleson, John Laurie, John Boxer, Marian Spencer, Margaret Withers, Josephine Middleton, Beatrice Harrison, Inge Perten, Charles Paton, George Street, Ben Williams. **Director**: Anthony Asquith.

The story of England and of English people seen through the eyes of a foreigner.

Ivan Dimitrievitch Kouznetsoff, a young Russian engineer, arrives in this country in 1939—some months before the war—full of the prejudices and misconceptions of the average foreigner. During his stay in the small provincial town of Barchester he is bewildered by its petty conventions, its seeming smugness, its tendency to live in the past at the expense of the present, and its apparent love of muddling through.

Some of the people he meets have pretty odd ideas about foreigners, regarding Ivan Kouznetsoff as a new and strange species. Ann Tisdall, an English girl who takes him under her wing, does her best to explain him to her family and friends—even though she does not really understand him herself. Her mother does not approve of his ideas on marriage; her father dislikes his views on the Empire; her grandfather, a millionaire shipbuilder, resents being bustled; her maiden aunt Winnie does not approve of encouraging strange young men; and even the family cat is hostile. As for the inhabitants of Barchester, their attitude towards the foreigner in their midst is as uncomprehending as his towards them.

It takes time to get to know these people, with all their foibles, humours and idiosyncracies, but at the end of his stay in this country he believes in Anglo-Soviet friendship—the only safeguard for peace and a happier world.

Song of Texas
(British Lion)

Rialto. **10.45 a.m.**

Cast: Roy Rogers, Bob Nolan and the Sons of the Pioneers, Sheila Ryan, Barton McLane, Harry Shannon, Pat Brady, Arline Judge, William Haade, Eve March, Hal Taliaferra and the Alex Nahera Dancers. **Director**: Joseph Kane.

This is the crown that Rogers won that made him King of the Cowboys. This is the picture, above all others, that put Rogers on the English map. When the national Press critics saw it they told the public it was a good picture and excellent entertainment—whether it was classed as a Western or a musical or what-have-you. The two big points about the film are Roy Rogers and Trigger: Rogers singing songs and Rogers riding Trigger: seven new songs and one highly individual horse. Two jewels of entertainment in a setting that cost Republic three hundred thousand dollars—which would be a lot of money to spend on a big film in this country. Then there is Sheila Ryan and Barton McLane and the Sons of the Pioneers and a smart supporting cast. The story is good, too. All about a drunken old cowboy who borrows a ranch from Rogers in order to put up a show for his daughter, who thinks he is a prosperous rancher. The daughter—a girl who would make any cowboy think of a home on the range—gets entirely the wrong angle on the affair, and is instrumental in selling half the ranch to a bunch of what Damon Runyon would have called "very tough guys indeed." But Rogers steps in. He challenges the toughest of the tough guys to a horse race—the winner to get the ranch. Naturally enough, the tough guys set to work to make certain of their side winning: the plan is simple enough—merely involving Rogers breaking his neck half-way through the race. But the plan fails. And guess who wins?

There are thrills in plenty. And there are laughs. And there are songs. And, of course, there is plenty of Crosby in the saddle—Roy Rogers.

Claude Rains and Susanna Foster in Universal's Technicolor masterpiece PHANTOM OF THE OPERA (G.F.D.)

George Murphy and Joe Louis, heavyweight champion, in Irving Ber THIS IS THE ARMY (Warner)

Friday

The Doctor Takes a Wife
(Columbia)

Studio One. **10.45 a.m.**

Cast: Loretta Young, Ray Milland, Reginald Gardiner, Gail Patrick, Edmund Gwenn, Frank Sully, Gordon Jones, Georges Metaxa, Charles Halton, Joseph Eggenton, Paul McAllister, Chester Clute, Hal. K. Dawson, Edward Van Sloan. **Director**: Alexander Hall.

Loretta Young and Ray Milland co-star in the comedy of a girl who writes books in praise of spinsterhood, and a doctor who believes all women are the nearest thing to poison. In order to continue their respective careers, this perfectly matched pair of haters are forced by circumstances beyond their control into pretending domestic felicity. They bill and coo in public; they battle and clash in private.

Complicating the lives of the embattled twain are Reginald Gardiner as Loretta's somewhat eccentric publisher, who doesn't want to lose his favourite author, even if he has to marry her himself; Gail Patrick as Ray Milland's fiancée, who is willing to accept the strange situation but with a reservation which in itself causes complications, and Edmund Gwenn, the doctor's amiable parent, who insists on playing the rôle of matchmaker to the diametrically "opposed" couple. Swift-paced action and laughter flow while matters are being smoothed out to the satisfaction of everybody—or almost everybody.

Monday

The Kansan
(United Artists)

London Pavilion. **11.30 a.m.**

Cast: Richard Dix, Jane Wyatt and Albert Dekker. **Director**: George Archainbaud.

The peace of Broken Lance, Kansas, a little frontier town of the 1870s, is shattered when a gang of five riders roar into town and opens murderous fire. It is Jesse James' boys, and as the panicked citizens seek refuge from the raining bullets, John Bonniwell, an ex-Captain of the Union Army now on his way to Oregon, stages a valiant one-man defence and repels the invaders.

Seriously hurt, Bonniwell is sent to hospital upon the orders of Stephen Barat. Barat, who owns the Bank of Broken Lance as well as most of the town, seeks to maintain his paralysing grip on the community to have Bonniwell elected Marshal while he is still in hospital.

Thus, against his will Bonniwell is enticed into the violent affairs of the little town. In this town, too, Bonniwell meets his guardian angel, lovely Sager, and Barat's happy-go-lu unaccountable brother Jeff.

A richly exciting plot, with n expected, and ingenious twists against the impressive and background of "The Kansan lishes the picture as a productio quality, justifying its descri Harry Sherman's greatest.

Tuesday

Phantom of the O
(G.F.D.)

Leicester Square Theatre.

Cast: Nelson Eddy, Susanna Claude Rains, Edgar Bar Carrillo, Jane Farrar, J. Bromberg, Fritz Feld, Hum Frank Puglia, Steven Ger bara Everest, Gladys Blak Mander. **Director**: Arthur

Erique Claudin, a violinist at t Opera House, is secretly in l Christine, the young understu leading prima donna, Biancarolli, is also absorbed in writing a g certo. Unknown to Christin paying for her singing lesson has visions of her as a prima d self and is determined that have every chance.

One of Claudin's fingers is and, unable to play properly, missed from the orchestra. O this misfortune—for, because generosity to Christine, he i penniless—his precious concert laid by a publisher, and Claud that they have stolen it. In rage he kills the publisher escaping, acid is thrown in completely disfiguring him.

Claudin disappears from t that knew him. He dons a mask and lives in the catacom the Opera House. His m integrates and his one obsession that of enthroning Christine Queen of the Paris Opera. His zeal to achieve this end drives launching a reign of terror a that plays havoc with the enti organisation and its performa

Anatole Garron, leading ba and Raoul Daubert, the Opera Police, both of whom are in Christine, are the only ones tha that the "phantom" of th House may be Claudin, and the lure him from his hide-out by famous pianist to play his during the first night of a ne Their plan fails, but he is e tracked down to his undergrou where he has taken Christ Christine is rescued. Claudin habitation falls in, burying him amidst dust and debris. Only and violin remain, but his achieved. Christine becomes Opera's prima donna.

Continued on page 30

BUTCHER'S Empire PRODUCTION

ELSIE & DORIS WATERS & ERNEST BUTCHER IN "IT'S IN THE BAG"

TRADE SHOW
FRIDAY, DECEMBER 3, 2.30 p.m.
CAMBRIDGE THEATRE.

BUTCHER'S FILM SERVICE, Ltd. (F. W. BAKER, Managing Director), 175, Wardour St., W.

Samuel Goldwyn's mighty production

NORTH STAR

earns the greatest praise ever accorded to any Motion Picture....
A tribute to the amazing Russia of to-day, brought to the screen by the World's Greatest Showman

OVERSEAS MARKETS FOR BRITISH FILMS

We Must Have Our Own Sales Organisation

THE part which the film will play in assisting British export trade was the theme of a speech by J. Arthur Rank on Thursday last before the Institute of Export at the British Empire Sociey building, Northumberland Avenue, W.C.

Mr. Rank was introducing to the gathering of commercial men Miss Mary Field, whose address dealt with the sub-standard film as a handmaid to British export trade.

The speech of Mr. Rank was, however, much more concerned with the 35-mm. commercial film. Recognising that a rapid growth in the use of non-theatrical film lay ahead, and that it would be a great medium for advertising British goods, he turned to the 35-mm. film, which, he said, in the past had met with many difficulties abroad. British films were of the utmost importance to the export of British goods.

Set Up Sales Organisation

In the past, British producers and distributors had not had an organisation by which they can put over British pictures. That was not altogether a disadvantage as it was mainly in more recent years that the quality of British films had been so greatly improved.

Films which are being produced in Great Britain now are equal to pictures produced anywhere in the world; in some respects they are of higher quality.

The task before the British Industry, Mr. Rank went on, is to establish an organisation operative all over the world, so that British pictures are seen by a larger number of people in the various countries. If this can be done it will be to the advantage of British goods in those countries.

Opportunities Lost

Mr. Rank went on to say that at the present time the procedure was usually to arrange distribution through an American company, and this meant that British films were not put over as British films.

He instanced "First of the Few," a fine picture dealing with the invention and manufacture of the Spitfire fighting 'plane. Although made some time ago, this film had not arrived in some of the important countries in the world—nor in India or in some of the Dominions. He felt they had lost by not having good films put over properly. If they could set up their own selling organisation it would greatly benefit British goods.

Miss Mary Field, who followed, gave a lucid account of the growth of instructional films, which she averred were, before the war, the greatest in quantity and quality that were produced anywhere. An opportunity for using British films in exhibiting British manufactures and in assisting British export existed at the present time, and she appealed to her hearers not to let the opportunity slip through their hands.

Two examples of publicising goods through films were screened, one showing the Douro vineyard activities which produced port wine, the other a Technicolor picture showing the manufacture of British pottery.

Pierre Aumont, the M-G-M star, photographed with Maria Montez his newly-wedded wife, prior to the former's departure to North Africa to join the French forces

M. of I. Publicity in U.S.

A batch of cuttings from the KINE. New York correspondent bears witness to the publicity drive behind the U.S. presentations of the Ministry of Information short propaganda subjects, and also to the good work being put in by the Films Division of the British Information Service in the United States, of which George Archibald is director.

The outstanding success of the M. of I. publicity organisation was the issue of the *New York Post* of a four-page photogravure supplement carrying reviews and the script of a short, "These are the Men." Scarcely less important, however, is two-thirds of a page which *Time* devoted to the "Growing-up of Documentaries," which is exclusively illustrated by really excellent reviews of M. of I. subjects, including "Silent Village" and "World of Plenty."

The latter film is the subject of a four-page special on "World of Plenty" in the "planning" supplement of *Pic*.

Trade paper advertising of these M. of I. pictures has been indulged in in no niggardly fashion. Full pages in two colours by RKO-Radio for "Coastal Command" are an index to the box-office potentialities of these intriguing propaganda subjects, each of which is fully, and generally enthusiastically, reviewed on the editorial pages.

The publicity organisation behind the sale of these films is energetic and alive, as is evident from specimens of the four-page campaign sheets submitted in connection with "These are the Men" (issued by M-G-M) and "Kill or be Killed" and "Raid Report," to mention only three films.

FILM TRADE P.R.O. ESSENTIAL

THE urgent need for the establishment of a Public Relations Office for the British Film Producing Industry is forcibly endorsed by the results of inquiries made by a KINE. representative, who says:—

Of eight issues picked at random between April and October, of *Parade*, the Middle East Journal for British troops, each one carries on its back cover a "pin up" photograph of an American film player. The name is printed on the page and credit is given to the Hollywood studio to which the actress is under contract.

In these eight issues, two British films have been given space, "Mr. Pitt" (20th Century-Fox) and "One of Our Aircraft is Missing" (British National), which goes to prove that stills are available for specific British films, and that the publicity department concerned can supply the necessary blurb on pictures.

But the main point is that the British production Industry as an entity is inarticulate. No facilities exist for the publicisation of players and stories and because the "under contract" policy existing in Hollywood is practically non-existent in Britain, there is no build-up of artistes, technicians or directors.

Publicity of a sort is generally forthcoming on single productions but, owing to the fact that stars are generally engaged on a single picture contract, no attempt is made to sell their personalities to the world in case some measure of benefit might accrue to another company's production in which the artiste concerned might possibly work in the near future.

Requests for pictures, and dope concerning British stars and films have been made by neutral journalists, and these have invariably to be turned down by official quarters because only one or two producers have the material available.

Nor are our Service journals better situated. In the Middle East there are a number of British publications, the Editors of which are clamouring for pictures of British girls. But although the space is available the portraits are not, and consequently they have to rely upon pictures from American sources.

This is a situation which must be considered by British producers, if they are really in earnest in their attempt to open war and post-war markets for our productions.

£114 for Charity from Programmes

Since paper restrictions made it impossible for Matlock Cinemas, Ltd., Derbyshire, to provide free programmes, it has been the custom for people to pay for them by placing coins in a collecting box. A sum of £114 having been collected, the directors arranged for it to be disbursed among different charities.

"WHAT A HELL OF A MESS!..."

That was the Chief Engineer's comment. The damage by fire and shell was terrific. Only a crazy man would try to get the tanker back to port. Well, sixteen "crazy" men reboarded the SAN DEMETRIO. The story of their great adventure is told in

"SAN DEMETRIO - LONDON"

PRODUCED BY MICHAEL BALCON AT EALING STUDIOS

2 SD 3

LAURENCE
OLIVIER

Her mother doesn't approve of this, her father dislikes Ivan's views o[illegible] Empire. Her [illegible] uses to

"THE DEMI-PARADISE"

LONDON TRADE SHOW

ODEON THEATRE, LEICESTER SQUARE, W.C.2

THURSDAY, NOVEMBER 25, AT 10.30 A.M. SHARP

PROVINCIAL TRADE SHOWS

LIVERPOOL	Trocadero	Thurs.,	Nov. 25	10.45 a.m.
CARDIFF	Odeon	Fri.,	Nov. 26	10.45 a.m.
BIRMINGHAM	Scala	Fri.,	Nov. 26	10.30 a.m.
MANCHESTER	Gaumont	Fri.,	Nov. 26	10.45 a.m.
LEEDS	Scala	Fri.,	Nov. 26	10.45 a.m.
SHEFFIELD	Cinema House	Fri.,	Nov. 26	10.45 a.m.
NEWCASTLE	Odeon	Fri.,	Nov. 26	10.45 a.m.
GLASGOW	La Scala	Fri.,	Nov. 26	10.45 a.m.
NOTTINGHAM	Scala	Tues.,	Nov. 30	10.45 a.m.
BELFAST	Classic	Tues.,	Dec. 7	10.45 a.m.

A TWO CITIES FILM

Released: DECEMBER 20, 1943

Leister, Anne Crawford and Mary Clare in £100 WINDOW (Warner-Teddington) production, reviewed in this issue

BIG RES U.A.

ted Artists pictures of ptional interest are release in the near first will probably be d James Cagney's production, "Johnny ," which stars James a brilliant cast which great American stage e George, in her first rance. The picture, ased on Louis Brom- 'McLeod's Folly," has iastically received by Press and public, the headlining its re- tly entertaining film box-office potentiali-

other pictures, both ted, are "Jack Lon- ced by Samuel Bron- Susan Hayward and Shea; and Thornton he Bridge of San Luis hnicolor.

ful life of Jack Lon- the most outstanding of the century, holds of a production of whilst the filming of lder's novel inevitably est anticipations of a rpiece.

ie" Scores in ew York

to hand of the amazing led to the Marcel Hellman eannie" when it opened arnegie Playhouse, New itics gave unstinted praise . rele , which stars ave and Barbara Mullen, a co ivating British recom nded and well

sed "Jeannie" in this ember 2, 1941.

Correction

for a printer's error in der illustration on page r's issue, where distribu- atury-Fox's "Jane Eyre" ibed a M-G-M.

NORTHERNERS DISCUSS RENTALS

REPORTING from General Council to the meeting of the Northern Branch of the C.E.A., F. W. MORRISON inclined to view favourably the attitude of K.R.S. members in requiring the Films Relations Committee to interview renters separately.

"That was a bad oversight of ours," he said, "on the duration of the Board of Trade conditions for the thawing out of some of the American film Industry's frozen assets in this country. The Board of Trade released a few millions on condition that there would be no rise in film rentals. **We appear to have assumed that the agreement was for the period of the war, whereas it was for one year only.**

"If, however, we can produce acceptable evidence of any attempt to exploit the conditions we may be able to convince the Board of Trade that rentals should be 'pegged' as a condition of further releases of American capital. And I read the K.R.S. demand for independent investigations as a determination of each renting firm to justify its own attitude, and to refuse to support any other renter deemed to have demanded extortionate terms. If I am right, it means that the Association can bring the whole of its influence to bear on any selected renter without the others rallying to his aid."

The CHAIRMAN, however, was less optimistic. He suspected that no matter how independent and individualist the renters might make themselves appear in public, they would manage in private a close unification of policy and practice. In short, Mr. Carr continued to suspect unkindly that the sudden demand for an individual status on the part of renters was a further manifestation of the close co-operation behind the scenes.

K.R.S. Terms

In reference to the recent demand of the K.R.S. for payment within seven days, as per standard contract, the CHAIRMAN said that, so far as his information went, there was no intention on the part of the K.R.S. to force any change of established custom on the mass of exhibitors, and that every exhibitor who had seen or written to Mr. Hill had secured satisfaction.

"We may assume, I think," said Mr. MASSICKS, "that the circular is pretty well washed out."

DISCIPLINE MAINTAINED BY NORTHERNERS

N.A.T.K.E. Struggle at Darlington Settled

MEMBERS attending the November meeting of the Northern branch at Newcastle unanimously agreed to a vote of censure on a Darlington exhibitor who had made an independent agreement with his employees while the branch Negotiating Committee was at deadlock with N.A.T.K.E. members. William Carr presided.

Difficulty arose when Sunday opening licences having been secured from the authorities, the N.A.T.K.E. members tabled demands for terms which would have given them a day off in lieu of Sunday, a full day's pay for four hours work on Sunday, and double time for hours more than four worked on Sunday. The Negotiating Committee making plain that they were negotiating for Darlington only, offered the "Staffs Agreement." Neither side would yield anything further, and the meeting terminated in a deadlock.

The CHAIRMAN, explaining the position intimated that the offer was still open to the N.A.T.K.E., that the Negotiating Committee was perfectly well aware that the union's purpose in Darlington was to create a new precedent for subsequent application to all four northern counties, and that they expected members to stand firm, even to the extent of postponing the first opening on Sunday, November 21.

"I have to tell you now," he added gravely, "that a message has been received at this office this morning that one Darlington exhibitor has made an independent agreement with his employees, and proposes to open on Sunday, irrespective of what this meeting, at which Darlington exhibitors are solidly represented, may decide."

Prompt Action

The meeting reacted resentfully with advocacy of drastic action, the Vice-Chairman, E. R. EADIE, suggesting that it might come to a demand for his resignation from the Association.

"It would be best first to ascertain precisely what the exhibitor has agreed to pay before making serious decisions," counselled the CHAIRMAN, who was thereupon instructed to telephone the theatre involved and endeavour to obtain answers to certain specific questions.

Returning a few minutes later, Mr. CARR announced that he had failed to get definite answers to his simple questions, and that the person to whom he had spoken had been evasive, possibly because he lacked the authority to be otherwise. Mr. Carr then went on to recount the procedure at the Negotiating Committee's meetings—to which the independent exhibitors of Darlington had not troubled to send representatives—and desired the meeting to consider what should now be done.

Discipline

"This threatens the whole fabric and functioning of the C.E.A., said TOM MASSICKS. "I move that the most vigorous protest be made forthwith to the exhibitor concerned."

CHARLES BRYANT, of Darlington, told a questioner that the authorities had made no special stipulations in reference to the wages and conditions of employees. They were, of course, aware of the law on the matter. The Charity contribution, he considered, was unexceptionable.

W. S. GIBSON (Middlesbrough), who also has a theatre in Darlington, moved that, irrespective of what the odd exhibitor elected to do, that the others undertook definitely, in default of agreement on compromise between the Negotiating Committee and the N.A.T.K.E., to postpone Sunday opening for seven days.

Unity

Further provisions of Mr. Gibson's resolution were that Mr. Fuller be asked to contact Mr. O'Brien with a view to securing a reasonable agreement, and that they should agree not to open on Sundays unless and until the branch secretary advised them that a satisfactory agreement or arrangement had been reached.

Mr. CARR assured the meeting that Odeon would support the Committee, the other circuit representatives announced that their companies would do likewise, and Mr. BRYANT said that he, too, would stand by the Association's decision.

Mr. GIBSON'S resolution was then carried unanimously, and the meeting adjourned until 4 o'clock in the afternoon in order that the Chairman might seek the advice of Mr. Fuller by telephone and communicate his views to the meeting before members returned to their home towns.

On learning the facts, Mr. FULLER intimated that he would seek contact with Mr. O'Brien right away, and that he would put it to the N.A.T.K.E. secretary that the Darlington employees should agree to turn in for the opening on Sunday, November 21, pending further negotiations and agreement upon pay rates.

Settled

Mr. Fuller was as good as his word. He met Mr. O'Brien in London the following day, with the result that the N.A.T.K.E. members in Darlington were instructed to turn in for duty on Sunday, November 21, on the understanding that wages agreed subsequently would be retrospective. On his part, the branch Secretary (Alfred Smith) wired all affected exhibitors to open on Sunday. What had threatened to be an extremely sticky impasse was thus amicably dissipated.

The SECRETARY reported that Mr. Fuller was not particularly optimistic in reference to the efficacy of protesting to the Government against the reassessment of kinemas, since it would be difficult to convince them that they had been singled out by local authorities as milch cows.

Reassessments

Mr. GIBSON, however, who had moved the resolution advocating a national protest against war time reassessments, when conditions were abnormal and local authorities rendered no adequate services in return for the money they sought to grab, told the members that, at Middlesbrough, they had engaged a surveyor to examine the position.

"He is a man of wide experience on both sides," said Mr. Gibson, "and he seems confident that a strong case can be made out against a serious upward revision of local taxation. At least, it seems that he will enable us to put up a fight against extortion, and I hope that other exhibitors with theatres in Middlesbrough will perceive the wisdom of offering expert resistance to reassessment. Anything is better than shouldering these extra and unfair burdens in silence."

D

TRAINING OF DISABLED MEN AS PROJECTIONISTS

Cold Douche for Manchester Branch

EXHIBITORS in the Lancashire area who had expected practical sympathy from the Ministry of Labour and National Service in a regional scheme for the training and settlement of disabled ex-Servicemen as projectionists will be sorry to learn that the M.O.L. cannot give any financial assistance towards such training. This was disclosed at the meeting of the Committee of the Manchester and Salford branch last week. H. Newbould presided

A few weeks ago representatives of the branch discussed the question with local officials of the Ministry of Labour. Subsequently at a branch meeting there was discussion along the lines of theoretical training at the Manchester College of Technology, and practical work at the local kinemas. It was the view of the committee that until the ex-Servicemen were passed out as efficient, they should receive a subsistence allowance from the Ministry to supplement what they would receive from the kinemas during the period of training.

Nice Words, but—

From the local manager of the Ministry of Labour was received a letter which stated:—

"Your proposal that disabled men should be trained for work as kinema projectionists has been referred to my regional office. . . . I have now received a decision from my headquarters . . . and regret to have to inform you that it has been decided that this department cannot undertake nor give any financial assistance towards the training of disabled men for such work. I shall, of course, be glad to co-operate in any way possible and if it is decided to proceed with the training of disabled men as kinema projectionists under the ægis of your Association, you will no doubt communicate with me again."

"Disgraceful"

T. S. DAWSON: It is disgraceful that the matter has received such scanty consideration. There seems no appreciation of the fact that we are trying to help.

There was a suggestion that the Ministry's letter should "lie on the table." Other members thought that in the interests of disabled men the subject should not be allowed to drop.

Secretary T. E. ROBINSON reported he had received from R. V. Crow a copy of a draft scheme drawn up by the London and Home Counties branch, the B.K.S. and the N.A.T.K.E. for the training of projectionists.

It was decided to send a copy of the Ministry's letter to Mr. Crow for "information and guidance."

Newbould for V.-P.?

J. F. DOBSON (Barrow-in-Furness) wrote to the branch suggesting that H. Newbould (J. F. Emery Film Circuit) should be nominated for the vice-presidency, 1944-45. He mentioned the excellent service which Mr. Newbould had rendered the Trade, and said no one could more fittingly fill the position. He noted that Manchester and district was without representation on the Legal, Parliamentary and Finance Committee and the Film Rentals Committee.

H. NEWBOULD: I have considered this matter very carefully and have made up my mind not to stand; I cannot afford the time.

W. A. HOCKMAN thought the Manchester branch should produce a candidate with a view to providing a president in the not distant future. It did not follow that a candidate for the vice-presidency would be elected immediately.

One member made the remark that he did not like to hear it said that this or that candidate was assured of the support of the circuits, and so, *ipso facto*, would be elected.

Circuit representatives said they had never received any guidance from their offices as to how their votes for the vice-president should be used.

T. E. ROBINSON: In General Council it is an open secret that unless you have the circuits behind you you have little chance of getting in.

It was decided to send a letter to Mr. Dobson thanking him for his suggestion and informing him of Mr. Newbould's regret that he could not accept nomination.

G.C. Report

A. CAPLAN, in giving the report of the last General Council meeting, dealt mainly with the subject of film rentals. He said the subject would be considered further at the next meeting.

Spotlight for Organist

Members were reminded that in order to save electric current they were not now allowed to illuminate their kinema organs.

A city exhibitor commented: "We do not illuminate the organ, but we have a spotlight on the organist. We consider the organist is an artiste and is entitled to the spotlight."

N.A.T.K.E. Proposal

From the local secretary of the N.A.T.K.E. was received a letter stating that a sub-committee of the projectionists and engineers' section would like to discuss with branch representatives the possibility of drafting a scheme for training ex-soldiers as projectionists.

T. E. ROBINSON replied this matter had already been discussed with the Ministry of Labour officials, with the result reported above. Any assistance which the Union could give would be much appreciated, but the next move lay with the Ministry of Labour and National Service.

Another suggestion from the local N.A.T.K.E. was that the branch should appoint a sub-committee to discuss with a similar committee of projectionists and engineers (members of the N.A.T.K.E.) matters dealing with the projection of films.

Exhibitors wanted to know precisely what subjects the Union had in mind.

It was decided to inform the Union that the branch had already appointed a committee to deal with the subject of damage to films, and this could be convened whenever the occasion arose.

More for Transport Men

Associated Film Carriers intimated that their members had had to meet increased operating costs during the last two years, and in addition had had to accept a number of statutory wage increases, with the prospect of a further award (pending). They therefore applied for a 7½ per cent. rise on all accounts, with a minimum of 1s. per weekly account.

The meeting agreed to concede this increase from January 3, 1944, as a war-time measure, and asked the secretary to convey to A.F.C. the hope that when the economic position is reversed the carriers would show similar readiness to make adjustments.

Joe Carioca, Disney's latest creation in SALUDOS AMIGOS (RKO-Radio), [the] current attraction at the New Gallery

Manchester C.E.A. and S.O. Child Patrons

Concerned by the statements made at the last meeting of the Manchester City Council about attendances at Sunday afternoon kinema shows, evidence has been collected to disprove the assertion that children's admissions numbered about 7,000. In order that children might not be influenced from attendance at Sunday Schools, the City Council passed a resolution asking the Watch Committee to consider deferring the opening time of kinemas from 2.30 to 3.30 p.m.

A letter was sent by the branch secretary to the Town Clerk expressing concern at what was said in the City Council. The committee, he said, was at all times prepared to collaborate with the Watch Committee on any matters of importance to the Trade. Many kinemas, stated the letter, did not open until after the times stated in the Council's resolution. The Town Clerk replied that this letter would be placed before the next meeting of the Watch Committee.

Exhibitors Collect Facts

The meeting was informed that the central city theatres did not cater for children at all, and the queues were composed almost entirely of adults. Because children did not attend Sunday schools in Levenshulme and other outside districts was no reason for depriving members of the Forces of the entertainment facilities on Sunday afternoons at city kinemas. Ninety per cent. of the menfolk on Sunday afternoons were in uniform.

Returns from 14 Manchester kinemas on the two previous Sundays indicated the admission of 631 children accompanied by adults, an average of 45 per theatre, and of 727 unaccompanied children, an average of 52 per theatre. Figures were also quoted of two suburban kinemas.

Lanc[s] Old Bo[s] Will Aid Plan[ning]

INTER[EST] in post-war [condi]tio[ns] in the kinema tr[ade] manifes[ted] itself in a prop[osi]tion at [the] President's lunch[eon] of Lan[cash]ire Cinema Boys' [Ass]ociation, held Northle[igh] Club, Manches[ter] on Fri[day], that a commi[ttee] should [be] formed to dis[cuss] problem[s] which might be pected [to] arise in the post-period, [and] to offer sug[ges]tions wh[ich] would be of ben[efit] to the [in]dustry as a whol[e]

Tim H[ar]rop, as president host, and [he] gave a cordia[l] come [to] a very represe[n]tative gathering [of] senior members trade. Ch[air]man J. Brearley the Asso[cia]tion was not w[ell] down by [the] number of ye[ars] had been in existence; it had tioned a long time, and the[re] plenty of life in it yet.

Post-war Plans.

A. Caplan, an ex-president former chairman of the Manc[hester] and Salford branch C.E.A., of the vast experience whic[h] been accumulated by memb[ers] the L.C.O.B.A., and this, he might well be employed i[n] future, when there would period of reconstruction. would remember what hap[pened] after the last war, when so problems arose, and some members of the Trade fell wayside. That must not be a to happen again.

Mr. Caplan suggested L.C.O.B.A. should form a mittee to discuss the con[ditions] that might be expected to after the war, and offer pro[posals] which might be helpful to t[he] dustry. He also suggested financial provision should be for embarking on that work with that in mind he made th[e] of a donation of £5.

Chairman J. Brearley sa[id] committee would be prepa[red] give consideration to this [and] and he invited Mr. Caplan t[o] next meeting.

Renter Hosts.

Secretary R. H. Stott put body into a still happier fra[me] mind when he announced th[at] highly placed renters had to entertain the Old Boys du[ring] week-end in London after th[e]

Tim Harrop reported that last two years collections f[or] C.T.B.F. amounted to £86. day's collection and a do[nation] brought [it] total to £100. amount was further increase[d] gift of £25 from H. Wille[y] Crewe.

EXHIBITORS FEAR ARMISTICE NIGHT

That exhibitors should consider whether it was desirable to take steps to prevent damage to their properties when elated, excited crowds would congregate on Armistice night was suggested by A. SNAPE. High-spirited people might give way to horse-play; kinemas were short of male staff, and police would not be available to give help should it be needed.

"I don't say that damage must be expected, but we must admit the possibility," added Mr. Snape.

One me[mb]er who had experi[enced] the "mak[e]-[s]hift[s]ing" in London [on] Armistice night said he would clined to k[eep] his theatre closed; remarked [that] his cafés would [not] be closed [on] that night.

The CHA[IRM]AN: Perhaps this is ject for the Planning Committee.

It was [de]cided to have the raised at [the] next meeting of the Purposes [Com]mittee.

Clive Brook and Marland Graham in British National's new John Baxter production, THE SHIPBUILDERS, which Anglo-American will Trade show on December 14

All's Well at Oldham

DHAM Watch Committee was informed by the Chief Con- last week that during the year officers had made 847 of inspection to kinemas, and were 136 visits by officers of .F.S. in connection with fire ances.

stated that at one kinema a for boys and girls had been d, and special films were on Saturday mornings.

increased admission prices, ing a revision of Entertain- Tax, did not appear to have any serious effect on attend-

ensees, managers and staffs rendered every assistance, g regard to special difficul- f lighting, queuing, etc., due r conditions.

chairman of the Watch Com- e said that in all cases as had been conducted in a r manner.

Flesh and Fantasy" Premiere

ersal's sensational star-studded pro- n "Flesh and Fantasy," announces starts its West End run at the er Square Theatre on Friday.

ding the cast of this arresting ainment are Edward G. Robinson, s Boyer, Barbara Stanwyck, Robert ey, Betty Field and Robert Cum- and other players include Thomas ell, Dame May Whitty, C. Aubrey Anna Lee and Charles Winninger.

as co-produced Charles Boyer and Duvivier and directed by Julien ier, and will be released by G.F.D. uary 3.

Manchester Civic Film Committee

hester City Council's Civic Film ittee has now been constituted ld. Wright Robinson as chairman oun. S. Fitton as deputy chairman.

cillor T. H. Taylor, who is well for his interests in the In- has been elected as Mayor of pool for the third year.

CARE OF FILMS

Bristol Proposals

BRISTOL C.E.A. has approved the proposal that log-cards should be employed to indicate the conditions of films, but suggested that instead of being submitted to individual renters they should be sent direct to the K.R.S.

Care of Films

Giving details of the scheme for the use of log cards in containers, Mr. REES said he could not see it working. It might be all right in the big cities, but not in the country districts. He pointed out that any complaint about the condition of a film must be made before it had been projected, otherwise the exhibitor would be liable for any damage.

BERT. RIEGO said as soon as he received his programme it was examined by his chief operator, and if there were any bad places he phoned the renter immediately and demanded another copy.

A. B. ATKINSON thought it would be better if, instead of sending to individual renters, a report could be sent direct to the K.R.S. as soon as they had received the films.

The CHAIRMAN said Mr. Atkinson's suggestion would entail the least amount of clerical work.

GEORGE REES said the chief operator should be made responsible for the examination of films; he should do it himself and not leave it to the rewind boy, which was what often happened. Mr. REES also pointed out that worn sprockets caused damage, and he suggested that service engineers should examine these and give a report.

It was decided to send forward Mr. Atkinson's suggestion and attach to it that made by Mr. Rees.

THE INDEPENDENTS' STATUS

Bristol Men Active in Rentals Fight

CHIEF interest of the Bristol branch meeting last week was the film rentals question, and a resolution was sent forward urging action on the part of the independent exhibitors. A useful suggestion in connection with film damage was put forward by A. B. Atkinson and adopted. The vice-chairman, E. C. Rogers, presided.

GEORGE REES, branch delegate, reporting the debate at the General Council meeting, said the rental problem was one of the high spots.

L. G. HILL urged that strong action should be taken immediately. T. FRANCE advocated an attack on one renter at a time; they should take one of the big films and refuse to book it.

Mr. REES said it was felt that to bring in Government control would be dangerous. Methods of trading varied in different parts of the country, and exhibitors should have a scheme which they could take to the renters, exhibitors generally had no case to put forward.

THE CHAIRMAN said it seemed they were getting back to where they started.

Ready for a Fight

A. B. ATKINSON did not agree with the suggestion made by Mr. France; he pointed out that they had followed that policy in the case of Fox, and the settlement that had been reached with Fox was definitely unsatisfactory to the majority of exhibitors throughout the country. He believed that the same thing would happen in this case if they adopted a similar policy.

The CHAIRMAN said the circuits were in a position to look after themselves, whether they were concerned with the independent exhibitor was another matter. His view was that the Film Rentals Committee should come out into the open themselves and fight.

In reply to a question, it was stated that the independent exhibitors were in a minority on the Film Rentals Committee.

GEORGE REES said in some parts of the country war time conditions were good; in other parts they were bad. In some places where they had improved exhibitors were now booking on percentage terms. That might be all right for the present, but when conditions returned to normal and they wanted different terms they might find that they would not be able to get them.

What they wanted to do was to go to a particular renter and point out the conditions that existed in pre-war days and say they wanted to go back to those terms.

Define an Independent

Mr. BECKET said the trouble was that the independents did not get together sufficientiy. Unless they worked together as a whole they were not going to do much in this matter.

The CHAIRMAN said they could suggest that the independent exhibitors on the General Council should get together.

A. B. ATKINSON: How are you going to define an independent?

The CHAIRMAN: Any exhibitor outside the three major circuits.

Mr. ATKINSON thought that meetings of independents should appoint representatives to attend a meeting to be held in London.

After further discussion, the following resolution was passed:—

> That we support the recommendation of the North Staffs branch and suggest that the independent exhibitors on the General Council should meet to discuss the film rentals position generally, and report the result of their deliberations to the independent members of their branches for further consideration and action.

Announcing the decision that the C.E.A. would meet the C.M.A., GEORGE REES said he was strongly of the opinion that the managers should have an organisation, but why, he asked, use the C.E.A. for the purpose of arranging this? The managers should be capable of building their own house.

The CHAIRMAN said the matter had been discussed and discussed. He did not think that they could do any more about it until they knew what happened at the meeting.

Coupons for Uniforms

It was stated that a reply had been received to the query raised at the last meeting by E. C. Rogers regarding the return of coupons surrendered for uniforms to employees when they left their job.

The reply was to the effect that coupons could be handed to the manager loose and sent by him to the Chief Accountant, Board of Trade, Albert Gate, London, where they would be exchanged for other coupons which would be valid for purchases, although not affixed to a personal book. If an employee had been wearing a uniform for some time this fact should be taken into account.

Red Cross

S. W. SAVORY, branch Secretary, said in the Red Cross collections announced last month a sum of £150 from the Savoy, Shirehampton, had been omitted. This amount brought the total collections up to £3,723.

Posters and Place Names

Mr. SAVORY also reported that he had approached all the chief constables in the branch area asking permission for the names of towns to appear on posters. All had replied, with one exception, the Chief Constable of Dorset. They had agreed to the suggestion, provided that the name was not visible from the air and could not be read from a slowly moving vehicle on the highway.

Regarding the letter from the Bristol Licensing Justices, it was agreed that this should be answered by the officers of the branch.

Sympathy

The meeting sent a letter of condolence to the family of A. J. Stratford, proprietor of the kinema at Corsham, whose death had occurred the week previous.

Next Meeting

Owing to Christmas, the next meeting of the branch will be held on December 14th, a week earlier than the usual meeting date.

REGRADING SETS A PROBLEM FOR BRISTOL C.E.A.

The regrading of kinemas was one of the items on the agenda for the last meeting of the branch, but the expected discussion on this subject—which is of particular interest to the membership—did not take place, neither the proposer nor the seconder of the amendment having turned up.

This led to a somewhat peculiar situation. At the October meeting A. B. Atkinson moved a resolution asking the L.F. and P. Committee that a variation of grading between "A" and "AA" houses should be brought up at the annual meeting of the Association. An amendment was moved by ROY TRUEMAN DICKEN, and seconded by P. TEED, that the branch should go into the whole question of grading at the next meeting.

When the amendment came up at last week's meeting the CHAIRMAN ruled that in the absence of both proposer and seconder it could not be put, and he asked Mr. ATKINSON to move his original motion.

Mr. Atkinson refused, contending that until the amendment had been put to the meeting or rescinded he could not put his motion.

As no other member was prepared to move the amendment or to give notice of motion that it should be rescinded it will have to come up again at next month's meeting.

CRITICS OF C.M.F. RECOGNITION

Hants and Dorset Censure General Council Decision

AT its meeting at the Regent, Bournemouth, last week the Hampshire and Dorset Branch of the C.E.A. disapproved of the action of the C.E.A. General Council in supporting the Cinema Managers' Federation without first consulting the branches; agreed to take immediate action in regard to free kinema shows in their area for army personnel; and decided to ask Tom O'Brien, N.A.T.K.E. Secretary, to attend the branch meeting next January

In response to a request from C.E.A. headquarters as to the most suitable time for exhibition of a film in aid of the annual effort for the Red Cross, the branch decided to ask for mid-February for Bournemouth and early in March in the Southampton area.

Fuel and Power

The branch decided to assist where possible the proposal of the Ministry of Fuel and Power to use selected kinemas in various districts for lectures by experts on heating economy.

C.M.F. and C.M.A.

On the report of the CHAIRMAN (Ald. G. W. A. Wright), it was mentioned that the C.E.A. General Council had officially approved the constitution of the Managers' Federation, and that the approval of the branches was sought for this action as well as the branch's opinion as to the reception of a deputation from the C.M.A.

Several members expressed suspicion of the Council's action in helping to form another trade union for employees in its ranks. It was possibly a move to defeat the C.M.A. activities.

Coun. H. P. E. MEARS raised the point. Before consulting the branches, he said, the C.E.A. Council had given strong support to the C.M.F. and also subsidised it.

They had used the funds of the Association to set up a federation of managers who were members of the association without consulting their membership. It seemed to him they were getting near to a dictatorship where a caucus had got hold of the reins and seemed to do what it liked without consulting the members. He hoped that in future the Council would consult the branches on such matters of principle.

He proposed the following resolutions:—

(1) That, as upholders of democracy and democratic principles, this branch asks the General Council to receive the deputation from the C.M.A.

(2) That the branch deprecates the setting up and support of the Managers' Federation and the use of the facilities of this Association in furtherance of the objects of the C.M.F. without prior consultation with the branches.

The CHAIRMAN said he thought that probably why the General Council favoured the C.M.F. in preference to the C.M.A. was because the C.M.A. formed their constitution without consulting the C.E.A., whilst the C.M.F. were willing to enter into negotiations on the matter.

The CHAIRMAN thought the General Council was going to face up to their responsibilities in that matter. He, for one, wanted to see managers thoroughly contented.

Mr. DEYONG said one thing which had been mentioned against the C.M.A. was that it would be inconsistent for a manager who was a member of a trade union which was part of the N.A.T.K.E. to be a member of a branch of the C.E.A. He saw no objection to the dual membership. As far as the C.E.A. was concerned, he represented his company and no other interest.

Coun. MEARS said he felt that the matter had been badly handled from the start. It was unfortunate that the secretary of the C.M.F. was a member of the General Council and had interests in kinemas. He thought it was a most peculiar coincidence that the C.M.F. should be started by a member of their own General Council and then supported in opposition to another body. They did not agree with this stirring up of strife at the present stage between one section of the managers and another.

Both resolutions were carried unanimously.

A member stated that he thought if the C.E.A. was honest about the matter they should tell their members that the C.M.A. was an autonomous body, and at any time if the managers decided to do so they could cut themselves adrift from the N.A.T.K.E.

Wages and Hours Agreement

The SECRETARY reported the receipt of a letter from Mr. O'Brien, Secretary of the N.A.T.K.E., asking: "Is your branch prepared to meet us to arrive at an agreement for the regulation of rates of wages and conditions of employment for kinemas in your branch area?" There was also a suggestion in the letter that, failing agreement, the N.A.T.K.E. was prepared to have the question dealt with under the National Arbitration Order.

Mr. MITCHENER added that the Portsmouth Branch was negotiating an agreement, and he believed that the Hants and Dorset branch was the only branch now where an agreement had not been made. As Mr. O'Brien had made a definite request for an interview, he wished to give notice of a proposal to rescind a resolution passed at the last meeting of the branch that the matter lie on the table.

The CHAIRMAN explained that at the last meeting there was a proposal to meet the deputation from N.A.T.K.E., but an amendment was then carried that the matter lie on the table. His resolution for rescission was because they now had a definite request from Mr. O'Brien to receive the deputation, which they had not received before.

The resolution passed at the last meeting was rescinded, and, on the proposition of Coun. MEARS, seconded by Capt. CLEMENT, it was agreed to reply to Mr. O'Brien that the branch would meet him at their next meeting, on January 18, 1944.

What Price S.O. at Sale

Since Sale (near Manchester) Council has named the conditions (including a charity tax of 10s. per 100 occupied seats) on which it is prepared to grant licences for Sunday shows, representatives of the four local kinemas have held a meeting at which they discussed the situation.

They hope to arrange a meeting with the Council's regrading subcommittee for the purpose of securing a revision of the terms.

Ronald Regan, George Murphy and Alan Hale in Irving Berlin's international musical hit in Technicolor, THIS IS THE ARMY, to be Trade shown by Warner Bros., at Studio One, on December 1

Hants Protest Against Free Army Shows

THE effect of the free showing to Army units of film programmes in a Southern area already well supplied with kinema facilities was discussed at the meeting of the Hants and Dorset C.E.A.

Correspondence was reported with the Commanding Officer of a unit of overseas Forces in regard to the showing of films free to troops in an area where there was plenty of opportunity for visiting public kinemas. The SECRETARY said he had received a letter from the C.O. and he understood that the matter was being satisfactorily cleared up.

COUN. MEARS said the members in the town concerned were quite alarmed about the matter. The troops had large establishments within very short distances of existing kinemas, and among the films being shown there were a number which kinemas had not yet had the opportunity to show. It meant that large numbers of troops were having the opportunity of seeing films which the ordinary kinemas would not be able to show for some time. The shows were going on, and it was proposed to open them in each of so many of their depots.

The CHAIRMAN said the Government had agreed with the C.E.A. that these shows would not be allowed within a two-mile radius of existing kinemas. If definite evidence was given to the Secretary that the shows were still going on as described, with definite details as to the distances of kinemas in the vicinity, the matter could be dealt with by the C.E.A. Council.

A MEMBER said the show complained of in this case was within one mile of five kinemas.

The CHAIRMAN said the Government Department concerned had agreed that certain films could be shown to troops prior to their release to the public if they were shown in places two miles from a commercial kinema. They did not want to deprive the troops of entertainment in out-of-the-way places, but they wanted to protect the Industry in some way.

COUN. MEARS said that immediately the film shows in question were started he knew of at least two local kinemas where the audiences fell in numbers considerably. It was decided to make further inquiries into the complaint.

FILM REMEDY FOR JUVENILE DELINQUENCY

That a children's kinema [illegible] be established in Chester [illegible] been suggested to the City [illegible] tion Committee as the result [illegible] Brains Trust meeting held [illegible] Huntingdon.

The question which led to [illegible] suggestion being made [illegible] worded: "Why are children [illegible] 16, generally worse behaved [illegible] children of any other [illegible] Several speakers said boredom [illegible] the cause.

J. Thomas advocated [illegible] remedy free film shows, [illegible] wide range of subjects, including [illegible] history, geography, and [illegible] craft, with a change of programme [illegible] two or three times a week. [illegible] considered the expenditure would [illegible] not be heavy, and it would be [illegible] worth while.

£2,800 HOSPITAL GIFT

J. F. Emery's Donation

J. F. Emery, M.P., principal [illegible] the J. F. Emery Circuit, [illegible] chester, has made a gift of £2,800 [illegible] to the Salford Royal Hospital [illegible] which he is hon. treasurer, to [illegible] the cost of a new diagnostic [illegible] apparatus and a mobile [illegible] logical unit.

Grand National in Birmingham

The Midland interests of the Grand National Pictures, Ltd., [illegible] been placed in the hands of [illegible] Ring, who until recently had charge [illegible] the Birmingham branch of New [illegible] A well-known and popular figure [illegible] kinema and theatrical circles [illegible] Midlands, having been associated [illegible] the renting side since 1927.

The Birmingham Public Entertainments Committee has agreed [illegible] transfer of the licences of the Tivoli, [illegible] Gooch Street from Charles Dexter, [illegible] Alice Maud [illegible] Bordesley [illegible] Elwell to [illegible] was until recently in charge [illegible] Tyseley [illegible]

AUBREY SMITH

★

MAY WHITTY

★

THOMAS MITCHELL

★

ANNA LEE

★

Screen Play by Ernest Pascal,
Samuel Hoffenstein, Ellis St. Joseph
Based on Stories by Oscar Wilde,
Laslo Vadnay and Ellis St. Joseph

Directed by
JULIEN DUVIVIER

Produced by
Charles Boyer and Julien Duvivier

★

GFD

"Excellent general booking . . . Strong feminine angle and big star, title and novelty values."
Kinematograph Weekly.
"Packed with suspense value. Superbly acted by a whole galaxy of stars, and directed with consummate art. This is distinctly a picture to be seen and enjoyed."
Daily Film Renter.
"As appetising a dish as even Universal have ever served up. Outstanding novelty entertainment with terrific all-star pull."
Cinema.
RELEASED:
JAN. 3, 1944
GB NEWS
THE WORLD'S FASTEST NEWS-REEL

UNIVERSAL PICTURES

EDWARD G. ROBINSON

★

CHARLES BOYER

★

BARBARA STANWYCK

★

GFD

UNIVERSAL PICTURES

A UNIVERSAL PICTURE

Robert
BENCHLEY

Betty
FIELD

Robert
CUMMINGS

★

EDGAR BARRIER

CHARLES WINNINGER

★

UNIVERSAL PICTURES

NG ANCES RISTOL

at pr question has
ed up Bristol, and the
com ints are being
peopi are kept waiting
whil here are vacant
ide th theatre at the
whic they have been
Most the complaints
n the orm of letters to
paper the majority are
s, the letails are vague,
dates which they are
to hav happened are so
that rification is diffi-
ot imp ssible.
y cases they are obviously
a wrong impression, de-
Bristol correspondent of
If patrons would only
to the manager at the
xplanation could be given
uld generally put the
the right light, and show
t their complaint had no
n in fact.
mplaint was sent to the
justices direct, but that
rding "Gone with the
film for which prices are
and seating rearranged.
in the complaint was an
and could not be verified.
ices passed it on to the
ranch with the comment
felt the members would
tenance anything of the
suggesting that the promi-
ibition of a plan in the
owing seating and prices
helpful.
r this suggestion would
e difficulty is doubtful.
ll always be people who
e look-out for a grievance,
maginary. If they cannot
about one thing, they
t another.
ering the many thousands
le who attend Bristol
every week, the number
aints is infinitesimal, and
alone is sufficient evi-
at the public have no
grumble, and, moreover,
o so. The trouble is that
untled few are sufficiently
s to make themselves
hile the satisfied many
ce their satisfaction.

T UNCERTAIN FEELING"

t the Astoria

revival of Lubitsch's famous
That Uncertain Feeling," star-
n Douglas, Merle Oberon and
eredith, opens at the Astoria,
oss Road, on Monday, Novem-
ith Ernst Lubitsch on a wave
lous popularity with all audi-
e is no doubt that this very
comedy will prove of the
nterest to exhibitors.

ojectionist Weds

rriage took place on Saturday
ichol's Church, Chiswick, of
ght, Jun and Kathleen Stad-
The bridegroom is well known
ade as a projectionist, several
h G.-B. d later with A.B.C.
or Playhouse. Colin Knight,
f projectionist at Ritz, Chelsea,
a constant reader of the KINE.

John Wayne and Martha Scott in IN O_D OKLAHOMA (Republic) forthcoming British Lion presentation

Obituary

DEATHS OF TWO LANCS EXHIBITORS

The death occurred at his home, Somerville, Smithills, Bolton, on Saturday, Nov. 20, of Frank S. Hampson, well known Bolton kinema proprietor and pioneer. He was 72 years of age, and leaves a widow. He was proprietor of the Majestic and Carlton Cinemas, Bolton.

A man with an unusually generous heart, he organised many Christmas treats for poor children, and most of his benefactions were of a private nature. The Carlton Cinema was the first Bolton kinema to have its own air-raid shelter, this big enough for 400 persons.

Darwen Proprietor Passes

Walter Lloyd (79), proprietor of Savoy, Darwen, residing at Avondale, Blackburn Road, Darwen, died on November 19. Son of B. Lloyd, J.P., a builder and contractor, he entered the business on leaving school and took it over on his father's death. In 1920 he built the Savoy. He was a prominent Oddfellow and Conservative.

He leaves a son, Reg. Lloyd, and a daughter, Mrs. Upton, wife of the Rev. J. J. Upton, Vicar of St. Mark's, Birmingham.

Continued from column 4

War Appeal would in all probability exceed £50,000. He already had over £46,000 in hand with roughly £9,000 still to come from Caledonian Cinemas.

As already reported, Miss MacIntosh had tendered her resignation as secretary of the Dundee branch as from the end of this year, but the section would carry on.

Cinema Sunday

Application had been made again to the Glasgow magistrates for Cinema Sunday, and this had been granted, to commence on January 9.

From Edinburgh it was reported that from their recent Cinema Sundays over £3,500 had been realised, more than £600 more than last year.

There had also been a discussion on the N.A.T.K.E. proposal and the draft was still being considered by the C.E.A. sub-committee.

SCOTS LOOK FORWARD TO ANNUAL MEETING

National Officers Invited

AT the monthly meeting of the Scottish branch last week in Green's Playhouse Cafe, D. A. Stewart presiding, members were warned that motions to be brought before the annual meetings must be submitted before the end of the year.

The SECRETARY, J. R. Turner, reporting on the last Executive Meeting, said that a professor from Glasgow University had attended that meeting and asked the committee to enlist the assistance of Scottish exhibitors with regard to blood transfusion. As the result the executive had appointed Mr. Stewart, Mr. King and Mr. Green to co-operate and see what could be done to bring before the public this request.

With regard to signs, the Chief Constable had stated that he had no objection to the names being put on provided they did not exceed 4 in. in height. This, of course, only referred to Glasgow. Each district would require to receive permission from their local Chief Constable.

Regarding the classification of halls, a reply had been received from Mr. Fuller that he was still short of staff, but hoped to be able to send the information soon.

Scottish Annual

Arrangements for the annual meeting were discussed and the date fixed for January 26.

It was agreed that Lord Provost and Mrs. Welsh of Glasgow, Lord Provost and Lady Darling of Edinburgh, the President, Vice-president and Secretary of the C.E.A., London, should be invited.

Mr. TURNER reported he had had no reply from the president or vice-president, but Mr. Fuller, the General Secretary, had replied that he would be pleased to come up. It was expected that Lord Provost Welsh and Lord Provost Darling would also be present.

The CHAIRMAN said that if any resolutions were to go forward for the annual meeting those should reach Mr. Turner, the secretary, not later than the end of December, as there would be a special meeting previous to the annual meeting.

A. E. PICKARD asked in the event of the Lord Provost not being able to attend would it be possible to have a deputy, say, one of the senior magistrates. Mr. STEWART said he thought that it could be safely left to the committee to deal with.

G.C. Report

LOUIS DICKSON gave a report on the last General Council meeting. He said that the M. of I. had agreed to the C.E.A.'s request that M. of I. films in future should be made available to independents as well as the circuits.

He also indicated the decision come to regarding the lighting to be allowed in kinemas as long as the present wattage was not exceeded.

The Renters

There had been a meeting with the K.R.S. and their Film Rentals Committee regarding the question of the grading of films. An agreement had not been arrived at, the opinion being that the only way they could discuss it was as individuals. A small committee had been formed to meet each individual renter. Also, the question of flat rates would be the subject of a meeting within the next few days.

H. WINOCOUR asked if the circuits were co-operating with the Rentals Committee or had they been approached.

Mr. DICKSON replied that the circuits had not been asked because there had been no necessity to approach them. The matter was closed by Mr. STEWART saying that in his opinion members had no right to criticise the circuits until they knew the position.

Lighting

G. SINGLETON referred to the point Mr. Dickson had raised regarding the coloured lights being now available provided they did not exceed the agreed wattage. Mr. DICKSON replied it was evident that the height of the building determined the amount of light available.

Mr. MACBRIDE said there had been a request asking that kinemas should cut their light by 25 per cent. pre-war standard.

Red Cross Success

Although all the money was not yet in, he was able to report that the Red Cross collections for the Prisoners of

Continued at foot of column 2

Kay Deslys, Charles Laughton and Richard Carlson in a comedy scene in THE MAN FROM DOWN UNDER (M-G-M), which has started a successful Empire presentation

EE

NORTHERN IRELAND C.E.A. AND NEWSREEL

Motion to Reconsider Contract Decision

A PROPOSAL to rescind the resolution advising members not to sign the new news-reel contracts has been tabled for discussion at the next meeting of the Northern Ireland C.E.A. Arrangements were made last week for the election of officers at the annual meeting in November.

The Northern Ireland Branch of the C.E.A. at its annual meeting in Belfast will have before it names of only those who are willing to stand for office or committee.

It was decided at the November meeting, held in the Grand Central Hotel, Belfast,. at which T. H. MacDermott presided, that every person nominated must signify beforehand in writing that he will accept office if elected.

P. of W. Success

The chairman at the outset of the meeting congratulated George Lodge, of the Imperial, and his staff on raising the magnificent total of £604 for the Red Cross Prisoners of War Fund.

The meeting decided to advise all members who received requests from local authorities for their trading figures for the purposes of revaluation not to do so except under professional advice.

Newsreel Face About

BEN BLOOMFIELD raised the matter of newsreel contracts and gave notice that at the next meeting, in view of the changed position, he would move that all resolutions advising members not to sign the new newsreel contracts be at once rescinded.

It was agreed to postpone all discussion on the matter until the next meeting.

Film Booking Snag

H. S. M'MURRAY complained that some renters were refusing to book him two-day films and demanding three-day contracts. Exhibitors in small towns, he said, could not make a success of three-day bookings. He had been booking two-day films ever since his house had been opened.

The CHAIRMAN: The position is that where a house has been booking two days the custom will be followed. I feel that if you tell the renters in the various locations they will meet you on the matter. .

Transport Damage

Complaints were made by members that films were being badly damaged through mishandling by employees of the transport companies, and the Secretary was instructed to take the matter up with the companies concerned.

H. SHEPHERD urged that the branch should consider the matter of having its own offices in the city centre. The work of the branch was increasing, and in addition they should have a central meeting-place.

After Mr. WILTON had supported the proposal, the Committee was asked to secure offices as soon as possible.

Annual Dinner

The annual dinner and dance were fixed for February 29.

The SECRETARY stated that approval had been given for slides for the Ministry of Labour Women War Workers' Campaign and the Belgian Government exhibition, but he had politely but firmly refused requests by certain bodies for free midnight matinées.

Free Seats for Service Invalids

SUSSEX C.E.A. MEETING

THE Sussex C.E.A. met under the chairmanship of A. J. Sadler to hear an interim report on negotiations between the C.E.A. Film Rentals Committee and individual members of the K.R.S. from their senior delegate, Randolph E. Richards.

Mr. Richards said there were throughout the country kinemas that ever since they came into existence had booked on flat rates and had never been forced on to a percentage. These theatres want to stick to flat rate, and you cannot blame them for doing so. They are looking ahead. After all, most of these theatres are experiencing a fictitious prosperity at the present time. Their returns are inflated and when the time for deflation comes these theatres will go back to normal business. They are naturally concerned about the position.

The members agreed to co-operate with the Brighton Entertainment Managers' Association and admit "the boys in blue" free to local kinemas in the afternoon, subject to arrangements being made between hospital matrons and kinema managers regarding the number of men to be admitted each day.

Harry Jacobs reoprted that the recent C.T.B.F. ball at the Regent was a great success and preliminary figures showed that there was an amount of £185 for the fund. There were contributions still to come in, and it was hoped to make the total up to £200.

The Chairman said he was glad that all branches of the Industry had contributed to this success and the meeting agreed to send an expression of thanks to Mark Ostrer for kindly allowing the free use of the Regent on this occasion.

"THE LAMP STILL BURNS"

In Fifth Great Week

G.F.D.'s "The Lamp Still Burns," the Two Cities production co-starring Rosamund John, Stewart Granger and Godfrey Tearle, with Sophie Stewart, John Laurie, Margaret Vyner and Cathleen Nesbitt, is now in its fifth great week at the Leicester Square Theatre, where crowds are still packing in.

Continued from page 6

London Trade Show Diary

Tuesday

Jane Eyre
(20th-Fox)

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Joan Fontaine, Orson Welles, Margaret O'Brien, Peggy Ann Garner, John Sutton, Sara Allgood, Agnes Moorhead, Henry Daniell. **Director:** Robert Stevenson.

Adapted from Charlotte Brontë's immortal novel, universally acknowledged as one of the greatest love stories of all time, "Jane Eyre" features two outstanding dramatic stars, Joan Fontaine and Orson Welles, at the head of a cast of exceptional talent and appeal. It is predicted that as a human, dramatic, down-to-earth love story this picture will appeal to British audiences as few have been able to do for many years.

The adventures of the girl who, after ten years in an orphanage, secures a post as governess, falls passionately in love with her master and leaves because he is already tied to an insane wife needs little recapitulation, but as a drama far removed from war and the problems of life to-day "Jane Eyre" is regarded as an inspiring story for an outstanding film, because, with all its heart-aches and heart-breaks, it reaches for heights in human feeling, and gains its climax in happiness that has been worth fighting and struggling for.

Wednesday

This is the Army
(Warner)

Studio One. **10.30 a.m.**

Cast: Men of the Armed Forces, George Murphy, Joan Leslie, Ronald Reagan, George Tobias, Alan Hale, Charles Butterworth, Dolores Costello, Stanley Ridges, Rosemary De Camp, Ruth Donnelly, Kate Smith, Frances Langford, Gertrude Niesen, Joe Louis. **Director:** Michael Curtiz.

Of all the outstanding feats of showmanship Warner Bros. have to their credit, none equals that which accompanies the presentation of "This Is the Army." Irving Berlin's soldier revue created theatrical history in the U.S.A., and is to-day doing the same in Great Britain. Warner's filmed it and followed in the wake of the stage show throughout America with box-office results that can only be described as sensational. Now the performance will be repeated here, the picture being screened while the show's publicity is sweeping the United Kingdom.

In producing it, Jack L. Warner and Hal. B. Wallis, with Michael Curtiz as director, have amplified the original to the full extent of the screen's resources. Seventeen hit numbers by Irving Berlin; all the highlights of the performance that is now packing the London Palladium, together with the soldiers of the original cast, are surrounded by fine Technicolor production values, plus a story that packs genuine heart-punch.

The story stars back in 1917 when Jerry Jones, a Broadway musical comedy star, is drafted into the Army and stages the first camp revue for the troops, "Yip, Yip, Yaphank!" At the height of its success it is disbanded; the men go to France, where Jerry is injured and never can dance again. After the war he becomes a theatrical producer; some members of the "Yip, Yip, Yaphank!" company remain friends; their children grow up and there is a romance between Jerry's son, Johnny (played by Ronald Reagan) and the old bugler's daughter Eileen (played by Joan Leslie).

Once again war comes. Johnny enlists, but he declines to marry Eileen because of his doubts as to what may lie ahead. Like his father in 1917, Johnny produces the Army show, "This is the Army," in 1943. The picture follows its thrilling career and plays out the personal drama of Johnny and Eileen in a manner that makes it a masterpiece of entertainment.

William Lundigan and Virginia in HEADING FOR GOD'S COU forthcoming British Lion present

As in the stage show Irving himself appears in the film to si ever-popular "Oh, How I Hate Up in the Morning!"

Wednesday—continue

The Night is Endin
(20th-Fox)

Century Theatre. **10.30 a.m. and 2.3**

Cast: George Sanders, Philip Brenda Marshall, Madeleine Le Marcel Dalio, Robert Lewis, Rowland. **Director:** Leonide M

The stirring story of a woman love for her husband conflicts wit devotion to her country; in additi being a stirring love story, it moving and sincere drama of life the surface of collaboration in pr day France. Leonide Moguy, ace director and an ardent anti-Nazi escaped from Paris just a few before the German occupation, chosen to direct because of his int knowledge of Paris and Parisians

A drama which is said to be p with romance, thrills and fast-m action, the film tells the story of a of French patriots headed by Dr. Marbel, who, because of his aristo background and affable manner, is confidence of the despotic, cunnin typically Nazi Commandant of a portant war factory. One of the do most valuable assistants is a nur the factory, and it is when her hus a prisoner of war, is repatriated returns to Franc broken in healt spirit that she torn between her love for him and her devotion t patriot move nt. Her hus through his g t fear of the orders her to b k with Dr. Marbe his co-patriots, hich she refuses Many dramatic vents occur befo realises that movement is working for th alvation of Fran

80 per C t. for Chari

As a clima to the recent cism regardi £90 being ch against the t gs of a Sunday cert for charit t Stockton, it has decided by the thorities at Sto that in futur charity concerts pay to charit 30 per cent. o gross proceed

TWO YEARS' DIVIDENDS

Manx Company's Results

SHAREHOLDERS of the Palace and Derby Castle, Ltd., Isle Man, are to receive a preference idend after three years' lapse. a result of the past year's work- the directors propose to pay dividend on the preference res for the years 1940 and 1941, ing two years in arrears.

balance from revenue account of 5 is shown in the balance sheet, this is subject to debenture interest trustees' fees, £5,949; depreciation, 0; directors' fees, £850; and war age insurance, £1,126; leaving a nce of £5,510, to which is added brought forward from last year, interest on investments, and £39 fer fees and bank interest, giving l disposable. After providing for payment of the interest on the pre- ce shares there is £3,691 to carry ard. In addition to the £1,250 eciation on furniture, fittings, inery, etc., £1,198 was spent on rs and renewals to property during ear.

balance sheet also shows that rs of £117,600 of the 5 per cent. nture stock availed themselves of opportunity offered to them a year to convert into a long-term security per cent., and £20,400 is still held per cent. This is due for redemp- on January 1, 1945. On the past there has been a saving effected he redemption of £966; in a full the saving will be £1,192.

balance of £14,685 from revenue nt compares with £9,493 a year £8,653 in 1941, £1,599 in 1940, and 6 in 1939. The general reserve amounts to £47,000 and share um reserve at £5,000.

LOUR INVENTOR'S BANKRUPTCY

the public examination of nald Killick, Lawn Cottage, ge Road, Chertsey, Surrey, neer, held recently at the nty Court, Kingston-on-Thames, ey, it was reported that the kruptcy petition had been filed a creditor who had obtained gment for £85 and £12 3s. costs, debtor disputed that claim.

statement of affairs showed gross ities £125 12s. 1d., of which 9s. 1d. was expected to rank for end. The only assets returned were d to be patents "of uncertain ." Debtor said that since the bank- y, his wife had voluntarily dis- ged the ranking liabilities.

appeared that for some years he been inventing various devices. Some hem dealt with colour photography inemas, and others related to engin- g. Debtor patented some of his in- ons, which patents had been sold. r, however, had not always bene- from those sales and other parties, had advanced him money for ex- ents, were interested.

btor added that he had little busi- acumen and had not kept accounts. examination was adjourned for g.

behalf of G.-B., South Shields local ers repatriated from Germany were ed guests at the Scala, where they welcomed by G. Cooke, manager, n Taylor, publicity manager, and ittle, and each was presented with garettes and 30s. in money which collected by Mr. Little.

ong the allocations made from the eds of Bexley S.O., £2,065, is one 5 to the C.T.B.F.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	63/9	+ 1/3
Assoc. Brit. Pic. Corp. 5/- Ord.	16/-	+ -/1¼
,, 6% Pref.	24/1¼	— -/4½
,, 4½% Debs.	£103½	— 10/-
A.P.P.H. Ord.	24/6	—
Brit. & Dom. Films £1 ..	3/9	— -/7½
Brit. Lion 7½% Pref. 10/-	11/-	—
Capital Prov. News 5/- ..	4/3½	+ -/-½
Cine. Television Dfd. (6d.)	9/4½	+ -/7½
Dufay-Chromex 5/- Ord.	3/6	+ -/3
Gaumont British Ord. 10/-	16/9	—
,, "A" Ord.	7/6	— -/4½
,, 5½% 1st Pref. ..	20/3	+ -/1½
,, 4½% Debs.	£102½	—
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£103	+ £2
Mde. Tussaud 1/- Def. ..	1/9	—
,, £1 Prefd. Ord. ..	17/3	— -/9
Moss Empires £1 Ord. ..	38/9	— -/3
,, £1 Cum. Pref. ..	22/4½	—
Odeon 5/- Ord.	26/3	+ 1/3
,, 6% Pref.	22/-	+ -/3
,, 5% Debs.	£104	—
P.C.T. 10% Cum. Pref. ..	31/9	— -/6
,, Cum. "A" Pref. £1	28/6	—
,, Cum. "B" Pref. ..	27/9	—
,, Const. 7% Pref. ..	26/-	+ -/3
Scophony (5/-)	3/6	+ -/3
Sound City (Films) 6% Pref.	8/3	— -/6
Stoll Th. Corp.	13/4½	+ -/2½
Twentieth Cent. Ord. ..	1/-	—
,, 6% Pref.	4/3	—
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	19/9	—
,, 2nd Pref.	19/-	—

£1 shares unless otherwise stated.

KINEMA TRADE ISSUES STEADIER

Circuit Recoveries

THERE was no revival of the recent active interest in kinema shares during the past week. But the general tendency was steadier after the reaction.

Among the big groups, Odeon recovered 1s. 3d. to 26s. 3d., but Gaumont "A" ordinary fell 4½d. to 7s. 6d. A.B.P.C. 5s. ordinary were a shade better at 16s. P.C.T. 10 per cent. pref. lost 6d. at 34s. 9d.

Elsewhere, African Theatres were still in demand, and rose a further 1s. 3d. to 63s. 9d. Television issues were also supported, Cine-Television 6d. deferred rising 7½d. to 9s. 4½d., and Scophony 5s. ordinary 3d. to 3s. 6d. Dufay-Chromex 5s. ordinary advanced 3d. to 3s. 6d., but British and Dominions Films declined 7½d. to 3s. 9d., and Madame Tussaud's preferred 9d. to 17s. 3d. Sound City 6 per cent. pref. were also dull at 8s. 3d., a loss of 6d. General Theatres debentures gained £2 at £103.

Company Notes and News

NEW PRIVATE COMPANIES

G.C.T. (Mayfair), Ltd.—Registered November 17. Capital, £100 in 100 shares of £1 each. Objects: Theatre, kinema proprietors, etc. Secretary: Miss Jane A. Williams. Registered office: 8, Stratton Street, W.1.

Cineguild Export Agency, Ltd.—Registered November 9. Capital, £100 in 100 shares of £1 each. Distributors and renters or kinematograph films, etc. The first directors are to be appointed by the subscribers. Secretary: G. H. Bowthorpe, C.A. Registered office: Canada House, Norfolk Street, W.C.2.

Harman Plastics and Engineering, Ltd.—Registered November 17. Capital, £1,000 in 1,000 shares of £1 each. Manufacturers of and dealers in plastic substances, including electrical appliances, equipment for theatres and kinemas, advertising signs, etc. The directors are Harry E. Harman, "Blencathra," Searchwood Road, Warlingham, Surrey, engineer; Harold Evans, C.A., "Hillcrest," Court Farm Road, Warlingham. Registered office: Standbrook House, 2-5, Old Bond Street, W.1.

Seventy Sixth Trust, Ltd.—Registered November 8. Capital, £10,000 in 10,000 shares of £1 each. Theatrical, kinematograph, entertainment producers, etc. The first directors are to be appointed by the subscribers. Solicitors: Bulcraig and Davis, W.C.2.

V.R.U. Productions, Ltd.—Registered November 11. Capital, £100 in £1 shares. Theatre and kinema proprietors. Solicitors: H. Button, 75-77, Shaftesbury Avenue, W.1. Registered office: 75-77, Shaftesbury Avenue, W.1.

E. J. Fear and Co., Ltd.—Registered November 15. Capital, £500 in 500 shares of £1 each. Manufacturers of and dealers in cameras, electric accumulators and batteries, etc. The directors are: Ernest J. Fear and Ida I. Fear, both of 2, Aston Villas, Charlton Kings, Cheltenham. Registered office: Lyefield Road, Charlton Kings, Cheltenham.

MORTGAGES AND CHARGES

Seaford Empire Co., Ltd., Burlington House, Sutton Road, Seaford.—Charge on shops in Dane Road and Pelham Road, Seaford, Sussex, dated October 23, 1943, as collateral security to debenture dated July 14, 1936, securing all moneys due to Lloyds Bank, Ltd.

SATISFACTIONS

Lyric (Northallerton), Ltd., The Lyric Picture House, Northallerton.—Satisfaction in full on October 1, 1943, of debenture dated October 7, 1940, and registered October 28, 1940, securing all moneys due or to become due from the company to Lloyds Bank, Ltd.

Empire (Eastwood), Ltd., Nottingham Road, Eastwood, Nottingham.—Satisfaction in full on October 18, 1943, of mortgage dated September 5, 1933, and registered September 18, 1933, securing all moneys due or to become due from the company to Midland Bank, Ltd.

Granat Realisations, Ltd., London, W.1.—Satisfaction to the extent of £23,882 12s. 11d. on October 23, 1943, of debentures authorised January 16, and registered February 10, 1942.

SOUTHEND PLAZA WINDING-UP

Caused by War Evacuation

Meetings of creditors and shareholders of the Plaza (Southend), Ltd., 6a, George Street, Richmond, Surrey, were held on November 17 at London Bankruptcy Buildings.

The Official Receiver reported that the winding-up order was made on October 25. The company was incorporated in February, 1937, with a nominal capital of £2,400 and took over the Plaza at Southchurch Road, Southend. Four months after the company took over war was declared and a large number of residents went away from the district, and it was eventually closed down.

One of the directors had attributed the failure of the company to the fact that not sufficient of the population of Southend returned to the Borough after the evacuation, and to the fact that the cinema had got a bad name owing to faulty projection.

The liquidation was left in the hands of the Official Receiver.

First Dividend for Five Years

IRISH CINEMAS ANNUAL MEETING

Increased profits were announced at the ninth annual meeting of Irish Cinemas, Ltd., in the Regal Rooms, Dublin, by John M'Cann, chairman, who said that the accounts showed a profit of £31,174, a substantial improvement on the profit of £24,377 for the preceding year.

After bringing in the carry-over from the last account and making provision for taxation, reserve for the replacement of furnishings and equipment and dividends, they would carry forward £42,570, compared with £32,966 last year. The ordinary shareholders would receive their first dividend for the last five years.

Tribute to L. Elliman

The company's subsidiary, the Dublin Theatre Company, was continuing to do really sound business, and one of the most agreeable surprises was the manner in which the large Theatre Royal had overcome insurmountable difficulties caused by the war. For this they had to congratulate especially Louis Elliman, who was continuing to give his great ability, untiring energy and resource to the maintenance of this theatre.

"Our kinema theatres continue to have their difficulties in regard to the availability of films, but in spite of all such problems, including shortening of transport facilities, the attendances at the theatres are being kept up in a satisfactory manner.

Eire E.T. Effect

"As at previous meetings, I must again point out that our particular business is called upon to bear not only taxation at prevailing high rates as affecting Income Tax and Corporation Profits Tax, but also Entertainment Tax, which takes away a very substantial slice of our receipts. It is due mainly to the operation of this Entertainment Tax that, whilst we are left with a certain amount of resultant profit, these profits do not reflect anything approaching a reasonable return for large amount of capital originally invested and maintained in our company."

A dividend of 3 per cent., less income tax, was declared. The retiring director, J. J. Roche, was re-elected.

Scots Medical Service Film

A film entitled "Highland Doctor" is to be shown in the Edinburgh Playhouse on Sunday. It is an M. of I. film, which dramatically illustrates the Highlands and Islands Medical Service, and with a flash-back shows the development of the scheme.

A doctor, describing the film at a Press conference in St. Andrew's House last week, said before the air ambulance service was available the difficulties were very great; now a patient could leave one of the Outer Isles and in two hours be on the operating table of a Glasgow hospital. There was also a specialist in obstetrics and gynæcology, and from a base hospital established in Inverness medical supplies could be sent by the quickest form of transport.

Already 600 members have joined the new Cinema Club at the Alhambra, Barnsley, and attend each Saturday morning at which the manager, J. F. Taylor, presides. Six girls and six boys assist in operating the club.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period October 12, 1943, to November 15, 1943. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of film.	Registered by.	Maker's name.	Length (feet).	No.
OCTOBER 14.				
Sentinel Isle	Kinograph Dist.	B.S. Prod.	1,530	Br./R. 6741
OCTOBER 15.				
Pathe Pictorial Nos. 378/390 (series)—				
Pathe Pictorial No. 388	Pathe	Pathe	842	Br./R. 6742
Pathe Pictorial No. 389	,,	,,	929	Br./R. 6743
OCTOBER 18.				
The Battle of Britain	United Artists	Ministry of Information.	5,061	Br./E. 6751
OCTOBER 20.				
Yellow Canary	RKO-Radio	RKO-Radio British Prod.	8,843	Br./Tr. 6757
OCTOBER 25.				
Pathe Pictorial Nos.378/390 (Series):—				
Pathe Pictorial No. 390	Pathe	Pathe	898	Br./R. 6761
OCTOBER 28.				
Your Dog's Tale	Warner	Asso. Independent Prod.	1,540	BR/R.6777
OCTOBER 29.				
The Biter Bit	N.S.S. Prod.	Coombe Prod.	1,289	BR/E.6784
NOVEMBER 1.				
Workers' Week-end	,,	Crown Film U.	1,235	BR/E.6790
NOVEMBER 3.				
Pathe Pictorial Nos. 391/403 (series)—				
Pathe Pictorial No. 394	Pathe	Pathe	808	Br./R. 6799
Pathe Pictorial No. 395	,,	,,	841	Br./R. 6800
NOVEMBER 4.				
Deadlock	International Film Renters.	British Foundation Pictures.	5,373	Br./R. 6801
NOVEMBER 6.				
Divide and Conquer	Anglo-American	United States Signal Corps.	5,563	Br./E. 6805
NOVEMBER 10.				
The Nazis Strike	G.F.D.	United States Signal Corps.	3,924	Br./E. 6809
Pathe Pictorial Nos. 391/403 (Series)—				
NOVEMBER 11.				
Pathe Pictorial No. 396	Pathe	Pathe	782	Br./R. 6810
Pathe Pictorial No. 397	,,	,,	788	Br./R. 6811
NOVEMBER 15.				
Pathe Pictorial No. 398	,,	,,	890	Br./R. 6824
NOVEMBER 11.				
The Lamp Still Burns	G.F.D.	Two Cities	8,118	Br./Tr.6813
NOVEMBER 15.				
The Old Iron Way	RKO-Radio	British Foundation Pictures.	1,361	Br./R. 6823

FOREIGN

Title of film.	Registered by.	Maker's name.	Length (feet).	No.
OCTOBER 12.				
The Man from Down Under.	M-G-M	M-G-M	9,287	F. 6733
Girl Crazy	,,	,,	8,872	F. 6734
OCTOBER 13.				
Little Clayton Farmfront Wonder.	G.F.D.	Universal	821	F. 6735
Swing that Band	,,	,,	1,323	F. 6736
Mr. Chimp Goes to Town	,,	,,	826	F. 6737
Smoke Rings	,,	,,	1,335	F. 6738
OCTOBER 14.				
Colt Comrades	United Artists	United Artists	6,080	F. 6739
Leather Burners	,,	,,	6,051	F. 6740
OCTOBER 18.				
Mirror of Submarine Life.	G.F.D.	Universal	854	F. 6744
Any Chickens To-day	,,	,,	832	F. 6745
Shepherd of the Roundhouse.	,,	,,	818	F. 6746
Two Tickets to London	,,	,,	6,785	F. 6747
Always a Bridesmaid	,,	,,	5,505	F. 6748
Raiders of San Joaquin	,,	,,	5,365	F. 6749
Sherlock Holmes and the Voice of Terror.	,,	,,	5,073	F. 6750
OCTOBER 19.				
Holy Matrimony	20th Century-Fox	20th Century-Fox	7,702	F. 6752
Claudia	,,	,,	8,245	F. 6753
Winter-time	,,	,,	7,430	F. 6754
The Falcon in Danger	RKO-Radio	RKO-Radio	6,326	F. 6755
The Leopard Man	,,	,,	5,955	F. 6756
OCTOBER 21.				
Follow the Band	G.F.D.	Universal	5,478	F. 6758
OCTOBER 22.				
The Sky's the Limit	RKO-Radio	RKO-Radio	8,091	F. 6759
OCTOBER 25.				
Let's Face It	Paramount	Paramount	6,861	F. 6760
It's a Great Life	Columbia	Columbia	6,329	F. 6762
Destroyer	,,	,,	8,947	F. 6763
What's Buzzin' Cousin	,,	,,	6,754	F. 6764
Crime Doctor	,,	,,	5,939	F. 6765
Three Little Twirps	,,	,,	1,392	F. 6766
Screen Snapshots No.114	,,	,,	863	F. 6767
Jump, Fish, Jump	,,	,,	791	F. 6768
Willoughby's Magic Hat	,,	,,	750	F. 6769
OCTOBER 26.				
Hi Diddle Diddle	United Artists	Andrew Stone Prod.	6,616	F. 6770
OCTOBER 28.				
King of the Archers	Warner	Warner	836	F. 6771
Wacky Wild Life	,,	,,	740	F. 6772
U.S. Navy Band	,,	,,	889	F. 6773
Farm Frolics	,,	,,	720	F. 6774
Childhood Days	,,	,,	914	F. 6775
Men of the Sky	,,	,,	1,798	F. 6776
Good Morning, Judge	G.F.D.	Universal	6,103	F. 6778
First Comes Courage	Columbia	Columbia	7,727	F. 6779
Good Luck, Mr. Yates	,,	,,	6,215	F. 6780
There's Something About a Soldier	,,	,,	591	F. 6781
Screen Snapshots, No.115	,,	,,	902	F. 6782
A Stranger in Town	M-G-M	M-G-M	6,029	F. 6783
NOVEMBER 1.				
True to Life	Paramount	Paramount	8,442	F. 6785
Henry Haunts a House	,,	,,	6,636	F. 6786
Tornado	,,	,,	7,451	F. 6787
Journey into Fear	RKO-Radio	Mercury Prod.	6,378	F. 6788
Ladies' Day	,,	RKO-Radio	5,594	F. 6789
NOVEMBER 2.				
Appointment in Berlin	Columbia	Columbia	6,919	F. 6791
Two Senoritas	,,	,,	6,126	F. 6792
Rogues Gallery	,,	,,	5,441	F. 6793
The Devil's Price	,,	,,	5,153	F. 6794
Men Working Together	,,	,,	982	F. 6795
Farmer for a Day	,,	,,	1,581	F. 6796
I Spied for You	,,	,,	1,594	F. 6797
Back from the Front	,,	,,	1,607	F. 6798
NOVEMBER 4.				
The Fargo Kid	RKO-Radio	RKO-Radio	5,717	F. 6802
Honeymoon Lodge	G.F.D.	Universal	5,699	F. 6803
NOVEMBER 6.				
The Avalanche	New Realm	Swiss-Cine-Alliance.	4,621	F. 6804
NOVEMBER 8.				
Texas to Tokyo	G.F.D.	Universal	9,273	F. 6806
Sweet Rosie O'Grady	20th Century-Fox	20th Century-Fox	6,826	F. 6807
Three Sisters of the Moors	,,	,,	1,858	F. 6808
NOVEMBER 11.				
Saludos	RKO-Radio	Walt Disney	3,795	F. 6812
NOVEMBER 15.				
The Strange Death of Adolf Hitler.	G.F.D.	Universal	6,642	F. 6814
Top Man	,,	,,	7,432	F. 6815
Flesh and Fantasy	,,	,,	8,360	F. 6816
Tom Thumb in Person	,,	,,	814	F. 6817
Gem-Jams	RKO-Radio	RKO-Radio	1,618	F. 6818
Indian Signs	,,	,,	1,520	F. 6819
Radio Runaround	,,	,,	1,648	F. 6820
Hot Foot	,,	,,	1,586	F. 6821
Duke Ellington and His Orchestra (Jamboree No. 7)	,,	Pathe News	783	F. 6822

ALTERATION OF LENGTH.

Title of Film.	Registration No.	Original Length (feet).	Ame... Le... (fe...
Garrison Follies	Br./E. 3280	7,171	6,...
Sheepdog of the Hills	Br./E. 4553	6,890	6,...

The registered length of the film "Danny Boy" (Br./E.4068), notified which appeared in the "Board of Trade Journal" of M... 15, 1941, has been a... to 6,634 feet.

KEY TO REGISTRATION PR... IXES.

Br./E. indicates "Registered for the exhibitors' ... a only."

Br./R. indicates "Registered for the exhibitors' ... renters' quotas."

Br./DR. indicates "Registered for the exhibi... quota and doubled the renters' quota."

Br./TR. indicates "Registered for the exhibito... quota and trebled the renters' quota."

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Get Going ... ... (G.F.D.-Universal)—American.	59 min. (U)	Robert Paige, Grace McDonald, Vera Vague.	... Unpretentious yet agreeable farcical comedy, with espionage undertones. Cast versatile, musical embellishment popular, climax exciting.	Reliable support for the masses and family.
*£100 Window, The ... (Warner)—British.	83 min. (U)	Anne Crawford, David Farrar, Frederick Leister.	... Lavishly mounted yet homely comedy drama with racecourse and black-market embellishments. Story popular and treatment showmanlike.	Very good general booking. Great for the family.
Secret Enemies ... ... (Warner)—American.	57 min. (A)	Craig Stevens, Faye Emerson, Robert Warwick.	... High-pressure pocket espionage romantic melodrama. Story taut, action fast, team-work vigorous and climax exciting.	Good support for the majority of halls. Nothing to harm youngsters.
Spy Ship ... ... (Warner)—American.	61 min. (A)	Craig Stevens, Irene Manning, Maris Wrixon.	... Exuberant Fifth Column romantic melodrama. Story straightforward, action fast, acting lusty and climax exciting.	Good thick-ear for the masses. Nothing to harm youngsters.
*Up With the Lark ... (New Realm)—British.	82 min. (U)	Ethel Revnell, Gracie West, Anthony Hulme.	... Unpretentious black-market extravaganza with music and songs. Story sketchy, but co-stars hard working and numbers tuneful.	Reliable quota proposition, for family and industrial halls. Safe for youngsters.

* British Picture.

REVIEWS FOR SHOWMEN

Get Going

General F.D. - Universal. American (U). Directed by Jean Yarborough. Featuring Robert Paige, Grace McDonald and Vera Vague. 5,331 feet. Release not fixed.

UNPRETENTIOUS yet agreeable farcical comedy drama, lightly flavoured with espionage and decorated with songs, concerning an attractive and resourceful girl who poses as a spy while in Washington to get her man and finishes up by paving the way to the capture of a dangerous alien ring. The story and its treatment are a trifle erratic, but the versatile cast, good staging, popular musical embellishments and rousing rough-house grand finale succeed in keeping the weather from its somewhat sketchy structure and equally flimsy façade. One way and another, it passes an hour quite pleasantly. Reliable light support for the masses and family.

Story.—Judy King, finding the jealousy of Hank Andrews, her two-fisted boy-friend, intolerable, secretly leaves her home for Washington and a career. She rooms with Tilly, Bonnie and Doris, three typists in a Government office, and finds work in their department. Bob Carlton, the handsome assistant director, has a reputation for being a woman-hater, but Judy gets to work on him when she sees him dancing at the Dutch Treat Club by giving the impression that she is in league with spies.

The ruse works for a time, but eventually Bob sees through her little scheme and pays her back in her own coin. Meanwhile, Hank arrives on the scene, but Tilly takes care of him. Later, Judy accidentally discovers that the Dutch Treat is the headquarters of a dangerous spy ring. She tells Bob and the subsequent tussle ties up all the story strings.

Acting.—Grace McDonald is an attractive and provocative Judy, but Robert Paige is a somewhat colourless Bob. Vera Vague, Frank Faylen and Walter Catlett are the best of a useful supporting team.

Production.—The humour in the first half springs from the scarcity of men in Washington, and that in the second from the hectic repercussions which follow Judy's hoax on Bob. Neither is particularly original, but happily the majority of the players know how to improvise, the incidental musical items are tuneful and the climax carries a kick. All told, it promotes amiable light entertainment, and, at the same time, neatly points out the danger of careless talk.

Points of Appeal.—Sketchy but amusing story, adequate technical presentation, versatile cast, popular musical and romantic embellishments and stock size.

Spy Ship

Warner. American (A). Directed by B. Reaves Eason. Featuring Craig Stevens, Irene Manning and Maris Wrixon. 5,579 feet. Release not fixed.

EXUBERANT Fifth Column romantic melodrama illustrating the great part played by an enthusiastic and intensely patriotic reporter in the apprehension of a cunning and ruthless underground gang, one of the leading lights of which is a lovelorn and traitorous American flying woman. The treatment is pugilistic rather than subtle—the best characters lead with their lefts and the worst with their chins—but there is little doubt that its bustling style will go big with the industrial masses. Technically it can compete with the best. Good thick-ear.

Story. — Ward Prescott, an enthusiastic young reporter, is in love with Sue, daughter of a wealthy industrialist. She returns Ward's affections, but both are embarrassed by the speeches of Pamela, Sue's famous aviatrix sister. Pamela preaches that the war is not America's business and advises the U.S. to keep out. She gets her subversive views from Martin Oster, a Fifth Columnist on whom she has a crush, but trouble starts when he finds someone else and demands the return of incriminating letters. Pamela refuses to bow to his wishes and he strangles her.

At this juncture, the Japs attack Pearl Harbour and America comes into the war. Later, Ward finds Pamela's body, but in the meantime Martin kidnaps Sue and takes her to a Swedish freighter, which is the secret meeting place of his gang. Luckily, Ward gets on the scent and arrives with the police. He not only leads the attack on his country's enemies, but, together with Sue, is mainly responsible for their liquidation.

Acting.—Craig Stevens puts plenty of beef into his part as Ward, Irene Manning acts with confidence and conviction, and shows distinct promise in the somewhat unsympathetic rôle of Pamela, and Maris Wrixon is a thoroughly feminine Sue. William Forrest heads a hard working supporting cast as the villain of the piece.

Production.—The story is up to date, inasmuch as it introduces Fifth Columnists and saboteurs, but otherwise it is unadulterated blood and thunder. Its lack of pretence and concentration on punch do not, however, deny it feminine appeal. The two women in the case are well contrasted and, what's more, make their presence felt. Realistic staging, slick timing and a rousing climax effectively complete good pocket serial. Its intriguing title should do the rest.

Points of Appeal.—Fast action, hearty characterisation, neat feminine angle, rousing climax, convenient footage and good title.

Secret Enemies

Warner. American (A). Directed by Ben Stoloff. Featuring Craig Stevens, Faye Emerson and Robert Warwick. 5,160 feet. Release not fixed.

HIGH-PRESSURE pocket espionage melodrama built around the crowded adventures of a young lawyer who turns G-man to avenge the death of a friend, ruthlessly liquidated by Nazi agents. The tale is not exactly full of surprises, but it gets a move on, is vigorously characterised, carries a hefty punch and culminates on a strong and exciting moral note. Its exuberant credentials entitle it to consideration for industrial situations. Good support for the majority of halls.

Story.—Carl Becker, a young lawyer, goes to Washington after America's entry into the war, with the hope of getting the wife of his old friend, Henry Bremmer, a German-born naturalised American, out of Germany, but fails. Doctor Woodford, a sinister Nazi agent, learns of Bremmer's trouble and agrees to help him provided he turns traitor to the U.S.A.

Meanwhile, Jim Jackson, another of Carl's friends, is murdered by Woodford, and Carl immediately becomes a Government agent so that he can avenge his pal's death. The action then develops into a battle of wits between Woodford and Paula, his alluring wife, and Carl, but, needless to say, Carl triumphs in the end. Bremmer dies in the final fracas in defence of his adopted country.

Acting.—Craig Stevens contributes an energetic portrayal as Carl, Faye Emerson is a disarming Paula, and Robert Warwick makes a formidable adversary as the sinister and ruthless Woodford. Frank Reicher also distinguishes himself at the head of a sound supporting cast as Bremmer.

Production.—The picture, which strenuously purveys home-front hokum and times its many tense salient situations impeccably, combines hearty action with commendable brevity, and it is its handy size as much as anything that commends it to the action-loving industrial masses. It is definitely their meat and, in spite of its "A" certificate, kids. And need we add, it carries the well-known Warner technical polish!

Points of Appeal.—Hard-hitting story, fast action, spectacular thrills, popular cast, good title and convenient footage.

Continued on page 34

Best of the Week:
"CONEY ISLAND"

Best of the Week:
"CRASH DIVE"

Best of the Week:
"CLAUDIA"

Best of the Week:
"HELLO, FRISCO, HELLO"

Best of the Week:
"THE BLACK SWAN"

Best of the Week:
"HOLY MATRIMONY"

Best of the Week:
"HEAVEN CAN WAIT"

and

BEST OF

Continued from page 31

The £100 Window

Warner. British (U). Directed by Brian Desmond Hurst. Featuring Anne Crawford, David Farrar and Frederick Leister. 7,557 feet. Release not fixed.

LAVISHLY mounted yet homely marital comedy drama, with spectacular racecourse and colourful and exciting black market embellishments, describing the hectic domestic upheaval that follows a staid, domineering clerk's sudden switch to an entirely new vocation. The preliminaries are a little on the slow side and the ending is almost too good to be true, but, although it takes some time to get cracking, it nevertheless succeeds in promoting agreeable and exciting, as well as disarmingly ingenuous, popular entertainment. Its secret is good characterisation, accurate atmosphere and a shrewd regard for the common touch. Very good general booking, a potential winner, especially for family and industrial halls.

Story.—Ernest Draper, a respectable, quiet-living, but autocratic clerk, employee of a big finance corporation, lives by set rules and expects his wife, Millie, his daughter Joan, and young son Tommy to do the same. He has a heart, however, and secretly puts money by so that Joan and George, her detective boy friend, can start married life with a house. He also determines to pay for Tommy's indentures to an aircraft firm. Suddenly, he is called to a board meeting and told that his firm is inaugurating a "£100 tote window" at the racecourse they own and that he is to be in charge.

On the opening day, John D. Humphries, a big backer, scoops the pool and invites Ernest, Millie and Joan to a night-club celebration. The club is both a gambling resort and a hide-out for black marketeers, and Ernest foolishly visits the tables and loses two thousand pounds. His hopes of helping his youngsters fade, but eventually Joan and George learn of his trouble and get "the goods" on the owner of the club and his gang. Meanwhile, an accidental speculation puts Ernest back on his feet. All's well with the Drapers at the fade-out.

Acting.—Frederick Leister gives a sincere, moving and well-balanced portrayal as Ernest. His character lives. Anne Crawford and David Farrar are adequate as Joan and George, and Mary Clare, Richard Attenborough, Francis Lister and Claude Bailey register in direct support.

Production.—The play does not get away to a flying start—it takes some little time to get to know the principal character and his family—but a spectacular spurt more than makes up for the slight initial dallying. The majority of the incidental domestic and romantic vignettes are neatly composed, and subtly build up and amplify the warm basic portrait, while the many exciting racecouse scenes and thrilling, if somewhat florid, night-club sequences, culminating with the well-timed and satisfying round-up of chisellers and blackmailers, doubly underline the point of the intrinsically homely tale.

True, the lucky twist at the finish wants a bit of swallowing, but the happy effect fully justifies the extravagant means. The overall picture is not only tall, but of exciting and likeable stature. We repeat, it has the earmarks of a popular money spinner.

Points of Appeal.—Neat and homely, if far-fetched, tale, exciting trimmings, warm and human performance by Frederick Leister, good support, ambitious technical presentation, strong feminine angle, exciting climax and good title.

Up With the Lark

New Realm. British (U). Directed by Phil Brandon. Featuring Ethel Revnell, Gracie West and Anthony Hulme. 7,469 feet. Release not fixed.

UNPRETENTIOUS black market knock-about comedy extravaganza, with occasional music and songs, covering the crazy adventures and misadventures of a couple of goofy girls while unofficially acting as Government agents. The co-stars, Ethel Revnell and Gracie West, work tremendously hard, and so, for that matter, do the supporting players, but there are times when all find themselves fighting a hard battle with a sketchy and unoriginal script. Still, it has its moments, one or two good tunes and no mean title and star values. Balance indicates a reliable comedy quota proposition for family and industrial halls.

Story.—Ethel and Gracie, inefficient telephone operators at the Hotel Royal, are fired by Martel, the oily manager. They suspect Martel of being in league with black marketeers, but trip up while trying to "get the goods" on him and are themselves arrested. Britt, a conscientious but likeable food detective, immediately orders their release and enlists their help. The gang has a country retreat, and Ethel and Gracie are sent as land girls to keep their eyes open. Britt also requests them to keep watch on Mabel, his girl, who has temporarily fallen for Martel's flattery. After much breezy barnyard to-do, the girls fulfil both commissions and finish up with a pat on the back from the authorities.

Acting.—Ethel Revnell contributes a tireless portrayal, and Gracie West is a generous and willing stooge, but Anthony Hulme, Leslie Osmond, Ian Fleming and Johnnie Schofield find it less easy to make bricks without straw in direct support.

Production.—The chapter of lunatic incidents opens in a fashionable hotel and ends more or less in a farmyard, and its colourful itinerary, and, in a smaller measure, topicality help considerably to reburnish familiar basic gags and situations. The stupendous energy of Ethel Revnell and the tuneful numbers adequately rendered by Alan Kane and players by Van Straten and his Piccadilly Orchestra are other factors in its favour. Its footage tells slightly against it, its laughs barely justify its running time, but title and star values, and more important still, its quota ticket, should even things up. It's a reasonably sound "have-a-go" proposition for secondary halls.

Points of Appeal.—Artless fooling, tuneful songs, star and title values and quota angle.

SHORTS OF THE WEEK

WARNER.

THE UNITED STATES NAVY BAND. American (U). One reel. Release not fixed.—Patriotic musical featurette starring a first-class American navy band. Presentation both dignified and showmanlike.

†*WACKY WILD LIFE. American (U). One reel. Release not fixed.*—Clever animated cartoon photographed in Technicolor, taking the form of a burlesque of jungle characters and life. Drawings clever and colour work first class. Excellent featurette.

†*MEN OF THE SKY. American (U). Two reels. Release not fixed.*—Cameo documentary in Technicolor, describing the training of U.S. army airmen. Background authentic, detail human and aerial panoramas impressive. Very good example of its timely type.

† *In Technicolor.*

Continued from page 3

British Failure in U.S. Markets

than their own home-produced pictures."

Insincere

"America is entitled to give first preference to her home product if she feels that it is advantageous from her own economic set-up to do so; but in the face of the small showing which has been given to British and other countries' films she is not entitled to reiterate *ad nauseam* the insincere statement that such pictures have found in the past 'ample and generous opportunity to compete in the United States market' with films from American studios."

The Quota Position

Mr. Balcon also challenges the view taken in the Golden report which runs:—

"It seems scarcely necessary to emphasise the troublesome character and general undesirability of foreign artificial barriers such as quota and contingent systems that gravely impair the opportunities of our American films to compete freely abroad. It goes without saying that, in the post-war years, our motion-picture Industry strongly hopes to see the elimination of any regulations abroad providing that—as a condition precedent to doing business in a given market—our American companies must either acquire a number of domestic films of the country in question or must cause the production, with American capital, of a given number of films there."

Balcon Concludes:—

"A quota of native films does not impose a barrier to the import of American films. A quota is not a protective tariff. My view is that in a planned post-war world trade and industry will be dealt with on a global basis. We acknowledge that the Americans are the foremost producers of the world and are therefore entitled to a large proportion of the world's markets, but we say emphatically that they are not entitled to 100 per cent. of these markets. In my opinion the film quota is an intelligent anticipation of how trade will be settled in the future. That is, although we are dealing with Great Britain we agree as I said that in view of the importance of the Americans as manufacturers of films they are entitled to a large proportion and the Quota Act merely lays down that an essential part of the market is retained for native production."

Australian Example

Comparison may perhaps be made between America and Australia as markets for British films. There is keen competition between salesmen of British and American companies in the latter only sparsely populated country, every British booking having to be fought for against the quality and quantity of American product. Yet, to cite two British films only, "Pygmalion" returned to this country something in the neighbourhood of fifty thousand Australian pounds, while "Convoy" figures amounted to about half that sum.

"Pygmalion's" Australian total will be far surpassed by "In Which We Serve," while "First of the Few," with a 20 weeks' run in Melbourne, and now a six weeks' run in Auckland, New Zealand, promises a rich return.

Other comparatively recent films which have done sales-fostering business are "The Day Will Dawn," "49th Parallel", and "Major Barbara," while "Desert Victory's' four weeks in Melbourne and Sydney, and substantial bookings elsewhere, is another money-spinner for Britain.

What have been the returns from these pictures in America?

Continued from page 3

C.M.A. AND K.P.E.A. LINK-UP

proposals from the K.P.E.A. would receive due consideration.

Several new K.P.E.A. members were enrolled, and the Secretary stated that the membership was steadily increasing. The Chairman announced that in the New Year it was hoped to arrange for speakers to address the meeting on matters of interest to the branch, including short addresses on technical subjects affecting projectionists in war time.

In discussion which followed on the subject of the Stoke branch agreement with the local C.E.A. branch on the additional pay for the Sunday opening, which was proposed by Mr. Pilgrim, seconded by Mr. Killey, "That this branch send congratulations to the Stoke branch for their efforts in obtaining their agreement on conditions and wages for Sunday opening. Whilst appreciating their efforts we desire to express our opinion that no such similar agreement shall at any time prejudice any such scheme that may emanate from this branch in respect of Sunday opening and its relation to any other day in the week."

Mr. Perry gave a résumé of the K.P.E.A. General Council meeting, and advised members he had made a point of placing before the General Council all matters which had been discussed by the London branch in the last few months. Before closing his brief address he paid tribute to Miss Young when announcing her appointment as minute secretary to the General Council. This was received with applause.

WARNER BROS.
presents
IRVING BERLIN'S

This is the Army

Technicolossal in
TECHNICOLOR

WORLD'S GREATEST SHOW!

IT'S IRVING BERLIN'S RECORD SMASHING MUSICAL NOW TAKING BRITAIN BY STORM.

TRADE SHOW
STUDIO ONE, Wednesday, December 1,
PROVINCIAL TRADE SHOWS
Manchester, Jan. 4 & 5; Nottingham, Jan. 7; Birmingham, Jan.
Leeds, Jan. 18; Sheffield, Jan. 19; Glasgow. Jan. 21; Liv

...PLUS ALL WARNER'S GENIUS IN PRODUCTION SHOWMANSHIP! TECHNICOLOR!

17 IRVING BERLIN SONG HITS! LAUGHS! SPECIALITIES! WHIRLWIND DANCES! AND WHAT A STORY!!

er 1,
a.m.
Jan. 14;
Jan. 25;
27.

EERIE MYSTERY FILMING AT ELSTREE

"Candles at Nine"

"THE Mouse," current Jessie Matthews feature at the National Studios, is being retitled "Candles at Nine," which gives a better idea of the eerie nature of this new British National production. During the week John Harlow has been directing scenes in the hall of the great house of the eccentric miser played by Eliot Makeham, with Beatrix Lehmann, Vera Bogetti, Winifred Shotter and, of course, Jessie Matthews and John Stuart. Advance reports indicate that Harlow's work on the picture is proving exceptional, and that Jessie's first straight rôle is likely to be outstanding. Wallace Orton is producing.

Meanwhile, Elisabeth and Leslie Hiscott are working on the script of a story of Anglo-American friendship, which goes into production immediately after Christmas. Brenda Bruce and Donald Stewart are already cast with, probably, Martita Hunt and Peggy Cummins.

Maurice Elvey and Elizabeth Baron who made the very successful "Salute John Citizen" subject for B.N., are preparing a screen version of "The General Shows His Medals," which Wallace Orton also responsible for the production of "Salute John Citizen," will produce. Work starts early in the New Year.

Three subjects are ready for Trade show on December 14, 15, and 16. They are respectively "The Shipbuilders," "Old Mother Riley Overseas," and "Battle for Music."

John Harlow with Jessie Matthews and John Stuart on the British National set of CANDLES AT NINE, formerly titled "The Mouse"

PAUL STEIN TO DIRECT BUTCHER FILM

F. W. Baker informs the KINE. that Paul Stein is under contract with Butcher's to produce and direct a very ambitious production under the title of "There Goes the Bride."

This is the first picture to be made by Stein for Butcher's, and will go on the floor very early in February of next year. The script has been prepared by Jack Whittingham from an original story by Paul Stein.

Troopship Setting

"The Way Ahead"

The troopship, reconstructed on the lot at Denham for the Two Cities Army film, "The Way Ahead," which Carol Reed is directing, still continued to hold the stage last week, and further remarkable crane shots were obtained by Guy Green and his camera crew as they photographed various angles of shipboard life.

The ship, too, had taken on a definite "list," so that, glancing at her as one comes across the lot, one can visualise high seas and a difficult crossing.

Most of the principal artistes, headed by David Niven, were kept busy on major sequences—Billy Hartnell, Stanley Holloway, John Laurie, James Donald, and Hugh Burden.

Joan Newman Directing

Joan Widgey Newman has taken her production unit to the Midlands for a new Motherland episode, with W. Roy Plasket in charge of cameras. Meanwhile, Widgey Newman's personal unit is engaged on the sequel to the circuit-booked "Parrot Remembers," and two other features to be announced within a few weeks.

KENTISH INN RECONSTRUCTED

"A Canterbury Tale" Atmosphere

The Powell-Pressburger "A Canterbury Tale" is now on the set of the great lounge of the Hand of Glory Inn at Chillingbourne.

The architecture of the room has oaken solidity. The wide curving bar has an attractive grille, designed by Alfred Junge. The stock behind it looks plentiful and wide in range—"Kent's Best" included. A frieze above it, sweeping the length of bar and grille, imaginatively presents the Pilgrims' Way, marking all the places where they stopped, and marking also the fictitious Chillingbourne where only the modern pilgrims of the film stayed.

At the further end of the set mounts up two flights to a gallery leading to the upper house. In separate or linked parts, almost an entire inn exists in the studios. But the outstanding characteristic of a rich set are the sixteen wood carvings of famous Chaucer figures which top the heavy newels of the staircase and gallery balustrades.

Among those on call during the week were Sheila Sim, John Sweet, Dennis Price, Jane Milligan, and Esme Cannon.

THE KINEMATOGRAPH TRADE'S REQUIREMENTS ARE STILL RECEIVING THE UTMOST POSSIBLE ATTENTION FROM

MOY MOY

ERNEST • F • MOY LTD.

CAMDEN TOWN, LONDON N.W.1. PHONE GULLIVER 5451

Palais de Danse at Islington

"Blue for Waterloo"

SIDNEY GILLIAT, directing "Blue for Waterloo" at Islington, has finished work on the pintable saloon scenes. For the final sequence on this set Dave Crowley, who has been supervising the great fight between John Mills and Stewart Granger, stepped into the part of a tough boxing pal of the latter's, who helps to throw Mills out of the saloon.

Art Director Vetchinsky's dance hall set has spacious floor, orchestra stand and low alcoved terrace running along one side. Two hundred crowd artistes will be used on the dance floor, and the principal incident shows John Mills absent without leave searching amongst the dancers for his wife, and getting caught up in an identity card check by the military police. Mills escapes through a cloakroom window in the doubtful company of a number of civilians evading military service. Gilliat expects to spend four days on this scene, and meanwhile production manager Fred Gunn is inspecting bombed sites for a suitable location for the street near Waterloo where John Mills' family live.

"HENRY V"

Stylised City Background

The background to shooting at Denham during the earlier part of last week on the Two Cities Laurence Olivier production "Henry V," was the gates of Harfleur. The reproduction of this ancient French town follows the technique of the other settings and is highly stylised.

During the latter part of the week shooting was mainly concentrated on a larger set, which involved interesting and tricky camera angles for which a man-handled lift was constructed to work from the floor to the ceiling of the stage. On it were Director Laurence Olivier and his camera crew to obtain some clever shots which take in a birdseye view of London at that particular period.

Dr. William Walton, who composed the music for "Escape Me Never," "Major Barbara," "First of the Few," and several other British productions, is composing the background music for the film.

"DEMOBBED"

Trade Show being Arranged

John Blakeley, who is directing the Butcher-Mancunian picture entitled "Demobbed" starring Norman Evans, Naunton Wayne, Jackley, Betty Jumel, Dan Young with Anne Ziegler and Webster Booth as guest artistes, expects to complete shooting by the end of November. Butcher is arranging a Trade show early in the New Year.

Dave Crowley, the famous boxer, shows John Mills the best way to knock out Stewart Granger in their big fight BLUE FOR WATERLOO (Gainsborough)

Drama by Night

"2,000 WOMEN" THRILLED

Men are at a premium in Gainsborough's internment camp, centre of action in Frank Launder's "2,000 Women," where the girls spurn the German guards and keep their hearts up to pitch by gazing at male "pin-ups."

Imagine the panic when internee Anne Crawford is bidding good-night to Gary Cooper and David Niven, stuck on her dressing-table mirror, and she suddenly sees the reflected head of Reginald Purdell doing a "face at the window" act behind her. Tension spreads swiftly through the women's internment camp.

As Sergeant Alec Harvey, wireless operator, he has baled out over France with James McKechnie and Bob Arden and penetrates the dark dark building in the trees, which turns out to be the internment camp.

This is the current action on Launder's new drama. The biggest stage at the Bush has become the palatial grounds of a luxury hotel-turned-internment camp. Searchlights flash regularly over trees and shrubbery, whilst the airmen crouch with their faces in the turf. They dart up, run and scale a fire escape. Jack Cox's camera follows them as they reconnoitre the face of the dark building, seeking sanctuary, but not the sort they expected. As P/O James McKechnie says, "Its a bit shattering" when you suddenly find yourself being solaced in the soft arms of Phyllis Calvert and Patricia Roc.

Scenario Institute Going-a-Head

Notwithstanding the criticism that the Scenario Institute was endeavouring to secure a monopoly of screen writing, F. del Giudice, the managing director, has announced they are going ahead with the plan and that the Institute will shortly move into offices in Upper Berkeley Street.

LIVERPOOL DOCKS SEQUENCE

"It Happened One Sunday"

Victor Skutezky, who will complete "It Happened One Sunday" by November 27, is planning another picture for the New Year.

Nineteen-year-old Barbara White, who plays the lead, was discovered by Skutezky whilst understudying Glynis Johns in "Quiet Week End," has been signed by Associated British for five years. It is the first film in which she has ever appeared.

Sequences filmed during last week depicted the immigration and customs office at Liverpool. Here Barbara White as a young Irish servant girl encounters difficulties which temporarily prevent her from setting a legitimate foot on British soil. Marjorie Rhodes also appears in this sequence. Robert Beatty, the male lead, with Frederick Piper were filmed during the week on a set showing the stokehold of a merchant ship.

Karel Lamac directs, with Claude Gurney supervising dialogue. Camera and lighting is handled by Basil Emmott, with Ronny Anscombe camera operator. First assistant director is Frank Holland.

TANK-SAVER NELSON

Portrayed in Balcon Film

William Lynn Nelson, famous for his recent invention for saving torpedoed tankers, is portrayed in Michael Balcon's Merchant Navy film, "San Demetrio, London," to be Trade shown early next month.

Mr. Nelson—whose invention has already saved tens of thousands of tons of vital cargo—also gave invaluable help in the preparation of the film, which re-tells the story of the blazing tanker, rescued and brought home by a handful of her crew. He visited Ealing Studios during its production, and met the actor who impersonated him in the film.

Warner's "This is the Army"

SPECIAL SEQUENCE FILMED

"My British Buddy"

IRVING BERLIN and 50 members of the "This Is the Army" company have filmed his song, "My British Buddy," as a special sequence for Warner Bros.' screen version of the show.

The song was composed by Mr. Berlin after his arrival in England for the British run of the revue. It instantly became an outstanding hit. Max Milder suggested that it should be added to the picture for distribution throughout Great Britain, and Mr. Berlin readily agreed.

At the conclusion of Tuesday night's performance at the Palladium the company was taken to Teddington Studios, where A. M. "Doc." Salomon had everything ready to shoot in Technicolor at 10 p.m. Production continued well into Wednesday morning, the job being rushed in order to allow the company to leave for Glasgow on Sunday.

Major George Stevens, famous Columbia director of such hits as "The More the Merrier" and "The Talk of the Town," who is now in London with the U.S. Army, directed the sequence.

Prints of "My British Buddy" will not be ready in time for inclusion in "This Is the Army" for the London Trade show at Studio One on Wednesday, December 1; but the new finale will be seen at all provincial Trade shows and also at the Warner Theatre when the picture begins its première season on December 31.

Maurice Ostrer who will be in sole charge of Gainsborough's production activities. The first subject under the new set up is LOVE STORY

PASCAL'S NEW SHAW FILM

It is understood that Gabriel Pascal is finalising arrangements for an early start on the production of Bernard Shaw's "Cæsar and Cleopatra," in which Vivien Leigh will star at Denham.

Shooting script is being written by W. Lipscombe, who recently returned to Britain from the States, where he has been working for the Ministry of Aircraft Production. He was responsible for the script of Pascal's production of "Pygmalion."

A.C.T. New Year's Party

APPEAL FOR TOYS

Plans for holding a New Year treat for children of A.C.T. members on January 8 are well in hand.

Support for the scheme is forthcoming in all but one direction. The present scarcity and expensiveness of new toys is making the presentation of a gift to each child a matter of great difficulty.

The A.C.T. would be glad to hear of any readers of the KINE. who have in their possession some discarded toys, still in good condition, which will help the A.C.T. out.

A NEROIC ORGY AT EALING

An orgy in Ancient Rome—the most spectacular scene in Michael Balcon's musical, "Fiddlers Three," which Harry Watt is directing—occupied the entire space of Stage 2 at Ealing throughout the week. Duncan Sutherland's decor of marble columns, mosaic floors, silken hangings and festive garlands lend a classic atmosphere, while plaster "food"—turkeys, hams, grapes, pineapples, bananas—is piled in mountainous heaps on the tables. The guests recline voluptuously on tiger-skin couches, only raising themselves for another little drink or to accept some dainty from the bowls of the beautiful slave girls passing among them. Guests of honour are Tommy Trinder and Sonnie Hale, who, as "pixilated" sailors whisked back to ancient Rome, have won the favour of Emperor Nero (Francis L. Sullivan) by utilising Sonnie's knowledge of ancient history to pose as astrologers. Tommy has also caught the fancy of the flirtatious Empress (Frances Day)—but for different reasons! The two go through their act of reading the crystal to an admiring audience, knowing that if their memory fails, then it's good-bye for ever!

A Nubian band supplies dance music—at an unusual tempo, since they use their original African instruments, while a lavish dance number is performed before the royal dais under the eye of dance-mistress Volumnia (Mary Clare).

Two numbers are sung in the scene, one by Tommy Trinder and one by Elisabeth Welch, a glittering figure in silk and jewels as lady-in-waiting to the Empress.

British Lion presents

ROY ROG

"TRIGGER" THE WORLD

SHEILA RYAN · BA
PAT BR
BOB NOLAN

A

...ump of the ...ungs

...TEST HORSE

...LD

...LANE · HARRY SHANNON
...RLINE JUDGE
...SONS OF THE PIONEERS

...BA
...BR...
...N

...lic PICTURE

REPUBLIC PICTURES

National Screen Service Limited

WALLACE HOUSE, 113-117, WARDOUR STREET,
LONDON, W.1.

Telephone: Gerrard 4851 (5 lines). *Telegraphic Address: Nascreno, Wesdo, London*

Owing to paper restrictions, orders for the following should be given to their Travellers or sent direct:—

Christmas Trailer

Long version approx. 260 ft. £3 0 0 each.

With your old pal SYD WALKER as Father XMAS recalling for you the jolly times we had in the good old days of peace and of the family party we will enjoy when we have cooked HITLER'S GOOSE!

A SHORTENED VERSION of this trailer has also been made at £1 10 0 each. approx. 120 ft.

New Year Trailer

Approx. 145 ft. £1 10 0 each.

With commentary and appropriate music, reviewing our successes in the past year, with the hope that 1944 (the fifth Year of the War) will bring VICTORY!

Long Xmas and New Year trailers ordered together @ £4 5 0
Short Xmas and New Year trailers ordered together @ £3 0 0

New Technicolor H.M. The King Trailer

Opens with a Flying Union Jack, followed by the crests of England, Scotland, Wales and Northern Ireland, then appears with H.M. The King in the centre. Added to this are the crests of the Dominions—Canada, Australia, New Zealand and South Africa.

The crests disappear, leaving H.M. The King in the centre with the words "GOD SAVE THE KING."

A colourful production that will be appreciated by your audience.

TECHNICOLOR

LONG VERSION — with playout	£3 15 0		SHORT VERSION — with playout	£2 15 0	
" " — without "	£3 5 0		" " — without "	£2 5 0	

The same Trailer in Black and White.

LONG VERSION — with playout	£1 10 0		SHORT VERSION — with playout	£1 5 0	
" " — without "	£1 0 0		" " — without "	15 0	

PHANTOM OF THE OPERA" TRADE SHOW FIXED

Many Front Rank Stars, Music and Spectacle in Technicolor Triumph

ONE of the most lavish pictures yet made at Universal studios, their Technicolor production "Phantom of the Opera" is announced by S. F. Ditcham for screening by G.F.D. at the Leicester Square Theatre on Tuesday, November 30 at 10.30 a.m. The long-anticipated production has been hailed in America as magnificent money-making entertainment for all types of audiences.

Gaston Leroux composition which the story is based provides rich screen material, combining as it does appealing romance, intriguing mystery, music and a strongly gripping element of dramatic suspense which is rare in literary masterpieces. A cast of thousands, headed by such box-office personalities as Nelson Eddy, Susanna Foster and Claude Rains was selected to bring this spectacular melodrama to vivid life on the screen.

Music, Thrills and Spectacle

The story concerns a violinist who loses his touch and his job at the Paris Opera House, and in order to continue financing secretly the training of a promising young singer, Christine, decides to sell his latest work, a piano concerto. When he is thwarted in his efforts he murders the publisher in a frenzy of desperation. The one ambition in his deranged mind as he hides from justice, is that his protégée shall have her chance to appear in the Paris Opera. Nothing, even murder, is allowed to stand in his way of achieving this. He haunts the opera house and kills again and again, terrorising, terrifying and killing. Finally, justice catches up with him and he is killed, but not before he has seen Christine given her chance as a star before the Paris public.

Woven into this dramatic, suspense-packed story is the romantic story between a French detective and the company's leading baritone for Christine's affections.

Stars and Musical Hits

Nelson Eddy in the rôle of the Opera's male star has ample opportunity to use his fine baritone voice, while Susanna Foster, it is said, wins new laurels in a part which reveals her exceptional dramatic ability as well as her musical talent. Claude Rains has the title-rôle of the Phantom, the frustrated, disfigured musician, a terrifying monster who haunts the Opera House in his efforts to further Christine's singing career. Others in important rôles include Edgar Barrier, Leo Carrillo, Jane Farrar, J. Edward Bromberg, Fritz Feld and Hume Cronyn.

The magnificent Paris Opera, complete in every detail, was reproduced for the film and serves as a spectacular background for the melodramatic story. Arthur Lubin directed and the producer was George Waggner, who also supplied the lyrics for "Lullaby of the Bells," one of the film's big musical numbers, as well as furnishing the librettos for three opera sequences.

March Release

"Phantom of the Opera," packed with every ingredient that builds up to box-office success—a matchless story, packed with suspense, terrifyingly and thrillingly presented, romance, music, big stellar names and lavish spectacle, provides exhibitors, Universal claim, with one of the show world's greatest attractions. G.F.D will release the picture on March 27.

Nelson Eddy and Susanna Foster in a scene from the Universal Technicolor production PHANTOM OF THE OPERA, to be Trade shown by G.F.D., on Nov. 30, at the Leicester Square Theatre, at 10.30 a.m.

A scene from the George King production CANDLELIGHT IN ALGERIA, starring James Mason and Carl Lehmann (British Lion)

"Candlelight" For Early Trade Show

BRITISH LION'S NEW LINE UP

PREPARATIONS are speeding ahead at British Lion for the early Trade screening of George King's latest—and reputedly greatest—picture, "Candlelight in Algeria," which, with "In Old Oklahoma," are the promised high spots of Sam Smith's forthcoming Trade show schedule.

Starring James Mason, Carla Lehmann, Raymond Lovell and Enid Stamp Taylor, and featuring Walter Rilla, Pamela Stirling and Lea Seidle at the head of a gigantic cast, "Candlelight in Algeria" tells a fascinating story of intrigue during the period immediately before the Allied landings in North Africa.

It is the attempted death of an Allied General, with which the picture tints its vivid backcloth. General Mark Clark, in fact, who landed from a submarine on the spy-infested Algerian shores, and waited—either for a swift knife-flash in the moonlight—which would mean betrayal, or else for the flicker of a lighted candle—from a house on the cliff—the sign which would mean the nearness of friends. Although the broad story of the film is fictional, this incident, around which the film revolves, is true. As General Mark Clark waits calmly, with the success or failure of the North African campaign in his hands, the audience waits too, spellbound in the knowledge that they are watching a simple re-enaction of a feat of fantastic daring and ingenuity that was, one night not many moons ago, only too desperately real.

Big Republic Special

British Lion's bid to end the year with a flourish is represented in "In Old Oklahoma." Starring John Wayne and Martha Scott, with a cast of 65 speaking parts.

"In Old Oklahoma" tells a pungent story of how a small-town girl was instrumental in beginning—and ending—one of the greatest industrial upheavals the world has ever known. A moving love story is superimposed upon a background of greed and hate, and it is confidently anticipated that last year's most dramatic novel will provide this year's most dramatic screenplay. Albert S. Rogell directed.

"King of the Cowboys"

As well as the foregoing, Roy Rogers will once more be represented in another special, entitled "King of the Cowboys," with Smiley Burnette and Peggy Moran.

Mary Lee takes another big bow in "Nobody's Darling," a romantic musical, with Louis Calhern and Gladys George.

"Headin' for God's Country," starring William Lundigan and Virginia Dale; and "False Faces," starring Stanley Ridges, complete the line-up. Details of Trade show arrangements are to be announced shortly.

To-day

To-day, at the Rialto, British Lion will Trade screen Republic's "Song of Texas." Starring Cowboy King Roy Rogers, the picture will be remembered for the furore of national Press enthusiasm it evoked after a recent private preview. Heading the large cast supporting Rogers in the picture are Sheila Ryan, Barton McLane and Bob Nolan, with the Sons of the Pioneers. The story and entertainment values of the film are reported to be extremely high, and it is anticipated that "Song of Texas" will set the seal of permanency on Rogers' rocketing popularity in this country.

London's "Penny-a-Weekers"

During October residents and workers in the County of London gave £39,401 in pennies to the Red Cross Penny-a-Week Fund. Of this amount £24,726 was contributed by workers in over 10,000 firms and organisations, whilst £14,675 came from weekly house-to-house collections. Londoners have now raised £926,110 for the Fund.

Outside London, the biggest contribution during October was Manchester's £9,413, bringing the city's total to £159,259.

Britain Calls to Hollywood

DENHAM ON THE AIR

A GLIMPSE of the operation of British Studios under war conditions is being given to Hollywood in the recently introduced series of Broadcasts to California titled "London Column."

Application for a special programme was made to the B.B.C. by West Coast authorities owing to the difficulty of reception in California of the usual short wave programme to U.S.A. The difficulty has been overcome by transmitting the material on the beam to New York, where it is recorded and retransmitted.

The studio part of the programme consists of a five-minute broadcast "British Film Directors Calling Hollywood," arranged by John Byrd, who, in pre-war days, was a scenarist at Rock Studios and is now a B.B.C. commentator.

The idea is to send recording cars to various British studios, where producers, directors and staff are interviewed by Kent Stevenson, who does the commentary. The first studio visit of the new feature was to Denham, where a brief interview took place with Michael Powell, one of the Archers. The recording van went on to the set during the rehearsal of a scene in "A Canterbury Tale," various artists of which spoke into the mike, including an American sergeant who plays his own rôle in the picture.

While welcoming the foresight of the B.B.C. in emphasising to our producers' opposite numbers in Hollywood the vigour and earnestness which animates our production industry in war time, the Trade is at a loss to understand why there has been so much hush-hush in connection with a feature which possesses so great possibilities for the future of British production. Apparently the B.B.C. has been keeping the matter under its hat because when an inquiry was made on the subject last week an official of the Ministry of Information confessed that they had not been supplied with the details and were unaware of the existence of the feature.

KINEMA SITE RESERVED

Jarrow Application

Jarrow Housing and Town Planning Committee have given favourable consideration to an application by T. F. Massicks for an option on land in York Avenue as a site for a proposed kinema.

The application was adjourned for further details.

This scheme was mooted some years ago, but was not proceeded with.

Mr. Massicks stated that there was no prospect of building at present, but he would like the site reserved.

The present position in regard to S.O. in Sheffield, at the request of Dennis C. Walls, will be discussed at next Friday's meeting of the Sheffield C.E.A., to be held at 8, Campo Lane, Sheffield, at 2.30 p.m.

Kent Stevenson and John Byrd recording the broadcast to California of A CANTERBURY TALE (Archers). In the picture are Sgt. John Sweet, U.S. Army, and Esme Cannon

MANCHESTER S.O. HOURS

Avoiding Clash with Sunday Schools

Representatives of the Manchester and Salford branch on Wednesday, Nov. 24, will appear before the Manchester Watch Committee to give their views on the suggestion, made in the City Council, that kinemas should open at 3.30 p.m. instead of 2.30 p.m. on Sundays. This proposal was made in order to encourage more children to attend Sunday schools.

Spokesmen of religious organisations will appear before the W Committee on the same day.

The Watch Committee, on 17, granted permission for kin to open on Christmas Day, vided the programmes approved by the Chief Consta

---

The New Kinema, Witherns being reopened by Samuel ford, after renovating.

The Observation Window

Spotting the Organist

DON'T DISHONOUR "THE KING"!

HE problem of how to manage the lighting in a kinema while observing the Government irements regarding wattage per re foot in the auditorium is difficult to solve. It is ible, however, to diminish light rtain parts and spare a little very little—for special events.

ECENTLY, a jealous and interfering rival of a very well-n house visited it and found screen surround illuminated. mmediately rushed to the con-on that the limit was being ded, because he used no ination at the screen end. His ighbourly action failed, be-the overall wattage employed ot exceed the amount allowed.

SIMILAR point arises from a discussion in the S.E. Lancs A. Here an exhibitor thinks the organist is sufficiently im-ant, as I think he is if he is ning of a musician, to be spot-d. By careful management s expenditure of current else-e he has been able to provide organist with the little extra city which the beam provides, give pleasure, too, to his ns.

NGRATULATIONS—belated, I'm afraid—to R. T. Dealey, e Engineers' Department, on lection to the Executive Com-ee of the British Kinemato-h Society, where he fills the e of the late A. S. Newman. is half as helpful there as he proved himself on many occa-to the KINE, he will do well. presence on the executive will gthen the B.K.S. on its prac-projection side.

ERYONE who is interested in colour on the screen should a point of reading the articles appear frequently in the ns of the *British Journal of ography* under the heading of e Colour Enthusiast at the a." In the current issue Friend Flicka" (20th Century-Fox) is subjected to comment with warm approval. The author, E. S. Thompson, who is a B.Sc. and A.R.P.S., is something else besides—a person who is æsthetically minded and brings science and the humanities into his appreciation.

SOMETIMES one does not quite agree with his judgments, but this is where the personal element enters, and while there is colour there will be differences of opinion regarding its appeal. But the writer is a good guide, and the introduction of appreciation of kinematographic colour into the somewhat austere scientific atmosphere of the *Journal* is a welcome feature.

THE other evening I saw a King trailer which came very near to being guilty of "causing alarm and depression" and militating against the national effort. It had been screened and rewound so many times that His Majesty appeared in a blitz of descending shrapnel—it was more than "rain."

MOST exhibitors can afford these days to buy a new "King" before the copy they hold gets into such a state as that described above. I see that National Screen Service is putting out a specially bright Technicolor "King" bearing the crests of this country and the Dominions, which should make a strong appeal.

IN addition, the same company is issuing a Christmas and a New Year trailer. The first introduces Syd Walker, of radio fame, as Father Christmas, and the second carries New Year good wishes. These are obtainable both in short and long versions.

J. BENSON.

THE FIGHT AGAINST MUTILATION

Sussex Proposes Drastic Penalties

FILM mutilation, which a few years ago was thought of as a necessary evil of kinematograph projection which could never be eradicated, is now being assailed on all sides by projectionists and managers who are evolving plans to discover culprits and, in some cases, to penalise them so that a better standard of film prints may be maintained.

The Nottingham, Derby and now Leicester scheme is well launched. Birmingham is exploring possibilities, and in Sussex a scheme has been evolved which, in some respects, goes further than the Midland scheme. There might well be consideration whether, through an exchange of ideas, the best of each scheme might be incorporated in the other.

The Sussex Plan

The scheme suggested in Sussex is that projectionists be divided into two categories, the first to comprise pre-war chiefs, the second to comprise war-time promotees.

The first group to have their own repair system and relieve all renters of responsibility, and the second group to have a separate quota of prints which would be serviced by the renters, thus cutting their responsibility by at least 75 per cent., as this is probably the ratio of the respective groups.

In time the renters would be able to advise the first group of any projectionists who were ripe for promotion to this category, thus further decreasing their own quota of repairs.

From this time forward, the renters would have an easier task at finding the real mutilators, and could devise suitable measures to deal with them.

A Bonus Payment

A bonus scheme is called for, to encourage the war-time chiefs to strive towards the first group, and this could be shared by renters and exhibitors, who would both profit proportionately, the former through extra bookings, made possible by longer life of prints, and the latter through box-office receipts being increased by better presentation. The group which would operate locally in each area would be called the Projectionists' Efficiency Bureau. The suggested rules were:—

1. A committee to be formed in each area, comprising treasurer, secretary and five other nominated members, to form a body with authority to make decisions in conjunction with the renters.
2. Members to meet once a month, to discuss local problems and to deal with any trouble which has arisen locally.
3. One member to be invested with authority to represent exhibitors and renters, and with powers given to visit and make report on conditions in projection rooms in his area.
4. Such members to be required to give unbiased evidence in all cases and report all malpractices and incompetence which come to his notice during his visits.
5. His practice should be to warn the culprit of any malpractice, and thereafter inform the bureau, who would take the appropriate action.

A System of Fines

6. It is also suggested that, to cover these issues, a system of fines be evolved to cover each instance of neglect, for instance: 2s. 6d. for filthy floor condition; 2s. 6d. for film laying about in an exposed state; 5s. for filthy machines; 5s. for unnecessary oil on the projector heads and bases; 10s. for using a split spool after an initial warning; 10s. for having film on a bent spool. Fines to be paid by the operator concerned, but would not be deducted from bonus payments, which would be paid by the local committee every six months.

There would be other fines connected with the damage to prints, which would be stopped out of bonus as follows: 1, £1 for first complaint proved justified; 2, £5 for second complaint proved justified; 3, suspension for the remainder of the six-month period, and forfeiture of all accrued benefits, this amount to be handed to "Glebelands" as a local kinema donation

As will be seen from the above the suggestions are drastic, and so far as fines are concerned could not be easily recoverable. They are set down here in order that projectionists everywhere may realise the lengths to which the Sussex group would go.

A system of operators' reports is part of the scheme, the number of joints in the copy received, unauthorised cue marks, uninked sound-track joins, oil damage, etc. being reported upon.

Projectionists in the North London area are reminded of the open meeting of the K.P.E.A. next Sunday morning at 11 a.m. at the Jolly Butchers, Wood Green, N.22.

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Con ucted b
THE SHOWMA

A Feature Run Under the Auspices of the "Kine." Company of Showmen

THE other day I visited a hall, the approach to which is through an arcade formed of the display windows of a department store. Without suggesting that the showman's efforts were either negligible or paltry, I could not but be struck by the way in which they were overshadowed by the exceedingly varied and attractive displays made by the window-dressers of the store for such varied articles as wearing apparel, crockery, furniture, toilet goods and books. Those managers who experience difficulty in arranging compelling displays for their programmes might do worse than see how trained window-dressers set about the similar problem of persuading the public to buy their wares. Not everything they do can be copied in detail, but there are usually ideas to be picked up, and an idea is the starting point of any successful campaign.

Bristol's Mission

MANAGER COWGILL, of the King's, Bristol, introduced a topical note into his exploitation for "Mission to Moscow" (Warner), which he was showing at the house. He prepared a large cartoon showing Stalin and Churchill having a telephone conversation against a background of tanks and 'planes. Churchill was saying to Stalin:—

"We've got the ships, we've got the guns,
The tanks and airplanes, too,
We'll do our share, all we can spare
We'll send across to you.
We've watched with admiration
Your very gallant show,
I'm ringing you to let you know
I'll see you shortly Joe."

This cartoon occupied a prominent position in the window of a music shop close to the theatre.

On the Friday previous to the playdate Mr. Cowgill had a M. of I. show at the theatre at which the Lord Mayor and a number of representatives of factories and works were present, and he screened the trailer of the film for the benefit of this audience. Cards were displayed in a number of shops, and in all factories, while the Communist Party had leaflets printed and distributed at their own expense.

A full window display was given by the People's Book Shop, and other bookshops also had displays. One side of the foyer of the theatre was occupied by a large head and shoulders portrait of Stalin, surrounded by British, American and Soviet flags.

"Victory" at Wood Green

MANAGER R. HERRINGTON, of the Wood Green Gaumont Palace, who was a pilot in the R.F.C. during the last war, took pains to ensure that everyone in the district knew that he was screening "Victory Through Air Power" (U.A.) recently. As part of the general link-up effected by his company with the A.T.C. in connection with this showing of the film in North London, he was able to obtain valuable publicity from the activities of the local cadets, who paraded their own Gipsy 'plane through the streets on Sunday morning and set it up on an open space almost opposite the theatre, where it remained daily during daylight hours and attracted considerable attention. Prominent on the machine was a large linen banner showing the R.A.F. rondel in the centre between the words "Enrol in the A.T.C. at the Gaumont, Wood Green, now—and help to ensure Victory Through Air Power."

To supplement this, Mr. Herrington festooned his foyer with flags and bunting and made a fine display there of such air instruments and armaments as a landing lamp, rubber dinghy, compass, camera, Lewis gun, Bren gun, etc., and a selection of air photographs mounted on a panel. A recruiting trailer for the A.T.C. was also screened, and cadets were on duty in the theatre throughout the run.

Very effective lobby display, arrangeo ct the La Scala, Glasgow, by Man James Archer or THIS LAND IS MINE (RKO-Radio)

How R. C. Overs turned the paybox of the Friars, Canterbury, into an attraction for 20th-Fox CONEY ISLAND

Canterbury's Coney

ENTHUSIASM for the screening of "Coney Island" at the Friars, Canterbury, was worked up with the local populace by R. C. Overs over a period of three weeks prior to the opening, commencing with national Press "raves" posted on the bulletin boards in the foyer, together with slides on the screen and teaser lines in newspaper advertisements.

Ten days before the playdate he built up a most striking display in the vestibule. Executed in coloured distempers, this was executed by the staff with the assistance of a young art student. It took the form of converting the centrally placed box-office into a typical "mystic temple" characteristic of the fairground, with a continuation on each side of displays measuring 10 ft. by 6 ft., having a fairground background with two outstanding figures, some 9 ft. in height, one of Betty Grable in one of the abbreviated costumes as seen in the film, and the other of Cesar Romero in bright purple and black blazer, straw hat, etc., typical of the "barker" prevalent at that period in "Coney Island."

Little Tich

MANAGER L. WILLIS, of the Majestic, Blackburn, is helping the N.F.S. to raise money for their Benevolent Fund next week when he shows "The Bells Go Down."

A steam fire-engine 42 years old, known as "Little Tich," stands in the entrance hall of the kinema, and in the foyer are modern types of apparatus for fire fighting described this week and next to the public by N.F.S. members. Parties of the N.F.S. will see the film as guests of Mr. Willis.

Bognor Odeon's Free Canteen

W. HUMPHRYES evolved a realistic foyer display in anticipation of his week's screening of "Stage Door Canteen" (U.A.). At the back of his foyer he installed a trestle table, suitably covered with blue gloss paper, and mounted thereon all the normal canteen requisites, begged and borrowed from the next door café. A large copper tea urn, with teapots, cups and s dummy cigarette packets, e chocolate tray disguised to books for distribution to the tr decorative vase of choice chrysanthemums and a bill of fa in the style of a menu, but carry names of the stars in the film; a went to create the perfect illusi old banner was whitewa-he framed to contain all the detail screening and fixed on the front table. Manager Humphryes is proud of the fact that the whole showy layout cost precisely That is the best of having a pe tongue and the deft ability to materials ready to hand.

Glasgow Exhibitio

WE don't know whether M James Archer profited by ex of display at the last exhibition made an excellent lobby displ "This Land is Mine" at the La Cardboard cut-outs placed ag background showing a typical S view made an excellent display attracted considerable attention.

W. Wickham's "Bat Display

UNFORTUNATELY, the photo submitted by P. Farmer are to the standa requisite for re tion, but he c tainly had a fine at West Wic m's Odeon for Battle of Brita "

The front of house was attra dressed, and ere was an e arrangement official photo kindly loaned the courtesy *Sunday Pict*

In addition foyer display o more model s aroused intere local comme All this was c by the succe of the recruiting associated wi the feature film cadets were duty each eveni short talks given from the by a pilot of who proved he c interesting.

Leyton ne's Lady- harge

TO Lond several s must be added manager controlling the C. Tipples, the halls on the which is one ear-by Academy is of which the under the manag The Academ

ORCH BATTERIES
UPPLY SERVICE
aranteed all year round

Direct from Factory to Cinema by Contract.

HOUR
STAL
VICE

B. BATTERIES, LTD.,
ROAD, WIMBLEDON, LONDON, S.W.19.
Telephone: Liberty 4893.

husband. Closed for some time the Battle of Britain, the State en rehabilitated and was opened arch by the present owners with results. Mrs. Tipples was formerly ar manager in an armaments and finds her present occupation r in some respects, for she has to with humanity and find ways to their various problems. She is ced that the increase in Enter- nt Tax has had a bad effect upon ances, but comments that the ion of a 9d. section of seats at the has proved advantageous in com- this.

me to the Flickas!

E. STEAD'S publicity campaign to dvertise the screening of the 20th- horsey feature, "My Friend " at the North Finchley Odeon ed an admirable display in the w of a local bookseller, who placed from the film and a large display prominently among his collection vels and instructional volumes in ain street. The trader also pro- an excellent display in his lending y.

'5 and 10" Boost Deanna

W. SALTER was able to obtain luable publicity for the showing fiers to Hold" (G.F.D.-Universal) e Palmadium, Palmer's Green, by the whole of one of Woolworth's ws in the main street filled with y material, including a full-size it of the singing star, Deanna n. Another extensive display in a store helped to focus public atten- n the film.

A Dixie Dodge

WIDE publicity was secured by C. E. Stead for the screening of the Paramount musical, "Dixie," at the North Finchley Odeon recently by organising a fancy dress competition in connection with his branch of the National Children's Club. S. Joel, deputy chief of the club, offered prizes to the boy and girl who came to the Saturday matinée before the opening date of the film in the best costume typifying a Dixie minstrel, and the children naturally entered enthusiastically into the game. A slide was screened showing a sketch of a minstrel to give them some idea of what was required, and the streams of youngsters trotting through the streets to the theatre for the performance made everyone aware of the coming of the Crosby Technicolor feature. Judging was by the children themselves, and some admirable efforts were on show for their appraisement.

In addition, Mr. Stead secured, through Radio Rentals, Ltd., a window display in the premises of a radio and gramophone store in the main street, and was able to plug the film with large pictorial panels, posters and stills. His vestibule also carried plenty of advertising of the picture, including a fine display on the felt-covered board.

Moscow Exploitation

TOPICAL exploitation was forcefully demonstrated in the handling of Warner Brothers' "Mission to Moscow." In scores of centres the active co-operation of the various Anglo-Russian associations has played an important part in bringing home the picture to all classes; while in hundreds of big factories engaged in work of national importance the message of the film has been broadcast daily over the public-address systems and works microphones. In some areas—which cannot be named for security reasons—it is estimated that 300,000 workers a day were hearing the lunch-hour comment of theatre managers and Warner exploitation men.

A highlight in Manchester was the mass meeting of 5,000 delegates to celebrate the Soviet National Day on October 31 and welcome Prof. S. Mikhoels and Col. I. Feffer, of the Soviet. The big King's Hall, at Belle Vue, was hung both outside and inside with 50-ft. banners announcing "Mission to Moscow," and during the proceedings announcements were made from the platform that the film was showing at kinemas throughout the North-West.

Force of Example

SHOWMANSHIP talent was in evidence at the Grand Palace Theatre, St. Albans, when during the week's screening of Walt Disney's "Victory Through Air Power," manager Ronald F. Hart, whom many will remember for his exploitation whilst in charge of the Odeon Theatre, Oldham, opened a recruiting office in the foyer of the theatre for the advancement of the Air Training Corps, St. Albans. A fine display was placed in a prominent position, backed by operational photographs, model aeroplanes, camera guns, altimeter readers, air speed indicators, etc.

High ranking officers of the Air Training Corps appeared on the stage to appeal for support for the squadron, among whom were the following: Squadron - Leader Anderson - Davies, R.A.F.V.R., Divisional Area Inspector for this district, also Wing-Commander C. A. Pike, D.F.C., A.F.C., R.A.F.V.R.

Mr. Hart is also chairman of the Sports and Welfare Committee of 220 Squadron A.T.C., and is very impressed with the fine sporting talent of this squadron, who hold many cups for sports; incidentally, as Mr. Hart in his early youth was a successful lightweight boxer, and runner, his knowledge and example are an asset to the enthusiastic lads.

A Fine Site

BECAUSE his hall—the Croydon New Palladium—occupies what is probably one of the best sites right in the centre of the town, Albert H. Hume has taken care to ensure that his publicity on the front of the building facing the main thoroughfare, with its main tram and 'bus routes, is both attractive and easily legible. To this end he has converted a couple of old 48-sheet boards, clamped high up on the main wall of the building, into composite sites for the smaller bills, which are now all that can be used. At the top is painted an enormous scroll stretching across the width of the boards, with the name of the hall upon it in plain cut-out wooden letters. Below this he has formed two panels with lengths of moulding, and in these week by week are posted bills naming the current bookings.

Another interesting amenity at this hall is the provision of a couple of roller-blinds against the two sides of the hall (which has a corner entrance) for the protection of queueing patrons in bad weather. Very few kinemas have this feature, which is one architects might bear in mind more often.

Watch Your Wording

THE frontage of a kinema which has lately been receiving the attentions of the decorators has been painted above a large poster board with the heading: "Empire Presents." The bills, which are displayed below, show little sign that the films to be screened either come from our Empire or are "presents." Perhaps I am being a little over-fussy, but I cannot help feeling that the addition of the small word "The" before the present message would have been an improvement and avoided ambiguity. Maybe the paint wouldn't go that far! Anyway, isn't it time our entertainment caterers found an alternative for the suggestion that they "present" productions? Actually they want to *sell* them.

Window display showing cartoon, prepared by Manager Cowgill, of the King's, Bristol, for MISSION TO MOSCOW (Warner)

Wood Green A.T.C. Cadets with their own 'plane, which was on show daily opposite the Gaumont during the run of VICTORY THROUGH AIR POWER (U.A.).

"FIRST COMES COURAGE" —THEN COMES PRIZE MONEY

Grand Exploitation Competition for all Cinema Managers

Preliminary announcement of a competition open to all managers in connection with the exploitation of Columbia's "First Comes Courage," co-starring Merle Oberon and Brian Aherne.

Substantial cash prizes.

Full details in next week's KINE.

PUBLICITY
by
GIROSIGN
PRE-WAR EFFICIENCY FULLY MAINTAINED

Girosign Publicity complies with all Government regulations. Special needs catered for as fully as circumstances permit.

GIROSIGN LTD.
90 WARDOUR STREET
LONDON, W.1
Tel.: GERRARD 3526 3527 2336

K

Window display by C. E. Stead for MY FRIEND FLICKA (20th-Fox), North Finchley Odeon

OUR ROAMING REP. says

They Can't Talk

ONE would expect a showman to have a fine flow of speech, if only to be able to describe his wares to an ever-curious public. The old-time showmen did. It was often difficult to put an end to their flow of words. There are modern kinemanagers, however, who seem strangely inarticulate. Not once, but many times, we have encountered men who, asked to describe what they are doing to attract the public, become almost tongue-tied and seem quite incapable of giving a plain, comprehensive account of their activities. It ought not to be difficult to describe a lobby or window display or the details of a stage ceremony or street parade, yet these men seem to find it beyond them. We do not expect a report in the form suitable for publication unedited, but just the bare bones of the matter on which to build a satisfactory account; yet often the most they can do is to supply a muddled personal version, supplemented, perhaps, by clippings from the local papers. It may be that they believe in "deeds not words," but a few of the latter as used in ordinary conversation would sometimes be helpful. How, we wonder, do these men manage to describe their wares to their public? Perhaps they don't!

Man of All Work

A MANAGER to whom I was talking some time ago, referring to the long hours worked by himself and his kind, told me that his wife had remarked that his life was "A.B.C." When I asked him what this meant (for it must be stressed that he does not work for the circuit identified by those initials), he said she meant "All Bed and Cinema!"

Staff Work

AN illuminating comment on the present difficulties in regard to recruiting suitable staff for kinema work was made to me recently by the manager of one of London's largest suburban theatres. He maintains good relations with the manager of the local Employment Exchange, who sends round, when there are vacancies (and candidates) whoever seems at all likely to suit. Even nitwits are submitted for uniformed jobs, as this incident shows. Recently three men arrived from the Exchange and were seen by this manager. The first leered at the kinemanager and whispered, meaningly, "You don't know I'm mad, do you?" Although somewhat taken aback, the manager replied, "Well, I didn't, but now you've told me," and dismissed the man, who, on departing, observed, pointing to the other two applicants, "We're *all* mad!"

On another occasion an applicant pleaded that as he was lame he would not be able to undertake the duties described by the manager, and his form was duly endorsed by the latter "Not suitable." Unfortunately, on stepping outside the building he forgot to maintain the limp and marched smartly up the street in the direction of the Employment Exchange.

Incidents like this (which may not be commonplace, but are probably representative) show to what depths the Trade has sunk in its struggles to ensure that "the show goes on."

Another manager told me that he never knows from day to day how many staff he will have around the house when it opens. How can we maintain service under such conditions?

It's Bad for Business

IN the earlier days of wireless our pessimists used to express fear that the new home entertainment would sound the death-knell of the kinema, but fortunately their fears were proved groundless. One manager of my acquaintance, however, holds the view (probably with reason) that the radio affects takings at the kinemas. It is not the amusement features of the B.B.C. which have this effect, however, but the news. He alleges that when good news is broadcast his business declines, whereas the broadcasting of bad news sends people flocking into the theatres—in search of temporary respite from their gloom. Whether this is true or not I do not know, but it is an interesting theory. Perhaps other showmen are in a position to support or disprove it.

Brighten Them Up

HAS it occurred to you that kinema posters (what there are of them) are tending to become rather dull and uninspired? With a few honourable exceptions, the average theatre bill is not many stages removed from an auctioneer's announcement and is even inferior to the publicity of some of the younger religious sects. There time when these adverts. we out in such a way as to stand the hoardings from the many announcements clamouring for attention. Lately, they seem t become too humdrum to merit a With the restriction on posters by war time paper shortage it b more necessary than ever to se we are allowed to post up is of th compelling quality, guaranteed t the public not only read it but come to the theatres as well. O licity men had better take through old files and see what th decessors managed to attain in t of eye-catchers.

News Centre

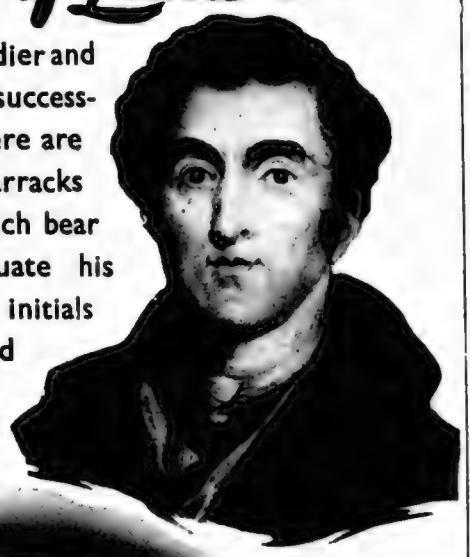
FEW showmen seem to reali many of their patrons vi local public library and readin the course of a week. The re in the circulation of newspape periodicals has led many to dro the library for a glance at the in order to keep abreast of the new of course, vast numbers go there row books for instruction or rela It should not be beyond the bou possibility for the exhibitor who enough to keep in the good gra those who run these institutions the local council) to obtain per to maintain there an announcem his enterprise. If officialdom refus facility, the next best thing is to advertisement as near as possible building so that people can see it enter and leave

Fifty-feet banners, advertising MISSION TO MOSCOW, surrounded King's Hall, Belle Vue, when 5,000 delegates concentrated on Manchester to celebrate the Soviet National Day and welcome Prof. S. Mikhoels and Colonel I. Feffer, representatives of the Soviet Union

PATERSON'S (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS
STOCKS OF MATERIALS STILL AVAILABLE
ESTIMATES
79 HOWARD ST GLASGOW, C1
TELEPHONE CENTRAL 5289

"The Province of Leaders..."

The Duke of Wellington, Soldier and Statesman and perhaps the most successful of all England's leaders. There are streets, monuments, schools, barracks and innumerable hostelries which bear his name and forever perpetuate his memory. Today three simple initials on the screens of Britain's and America's cinemas tell a similar story of leadership in cinema sound technique.



SOUND SYSTEM

RCA

THE LEADING INFLUENCE IN SOUND TECHNIQUE TODAY.

R C A PHOTOPHONE LTD., ELECTRA HOUSE, VICTORIA EMBANKMENT, W.C.2
Phone: Temple Bar 2971 (12 lines)

Pitchfords 2557

er a civic reception at the Westover Cinema, Bournemouth, the Mayor lderman F. B. Sumerbee), photographed here with Commander R. utry Deane, welcomed 500 officers and men of the Royal Navy to the ning of ACTION IN THE NORTH ATLANTIC (Warner). The affair was presented by H. W. Harward, general manager

"Music in Many Moods" at the Granada, Harrow

l interlude I saw at the Granada, Harrow, this week was an outstanding example of what, in my humble on, can be correctly described as terlude of the future, and if introd by our principal organists to-day ensure a certain and sure popuin all classes of kinemas throughe country.

persons chiefly concerned were Gomez, Betty Benson and Manager ck, each in their own sphere individual success, yet com- in effective co-operation which ensures the high-water mark in tation. Paul Gomez, as an st, is not only an efficient and nced player, but is also a violin , and therefore it really resulted in a trio ensemble on the stage, added to which the vocalist proved an artistic piano accompanist, while the stage lighting and scenic effects helped in no small measure, for they created the exact and necessary atmosphere in the varied contrasting episodes.

TTY BENSON

Here is a brief résumé of the interlude for the purpose of illustrating my claim to its value as entertainment to all classes of patrons in the e if they had one grain of al appreciation in their mental ties. Mike announcement of de title and artistes concerned anagement, Paul Gomez at the e — signature tune. Chopin's naise in A," the "March Mili- followed by the "Indian Love ("Rose Marie"), sung off stage losed tabs. Then "Jealousy" as solo, and as the tabs open the of the "Kerry Dance," sung by Benson in an artistic setting, g Irish costume, and even a touch rogue in her cle enunciation and al tone quality. She also scored in another direction, for although ed the mike it did not destroy sonality and charm in her pre- Going over to the piano, she Paul Gomez in the introductory of the Tschaikowsky "Concerto." this number the organ console wered and Paul Gomez took up his violin to play "Schon Rosmarin" (Kreisler) and "When Day is Done." Tabs closed for change of scene with an organ adaptation of "The Little Dutch Clock." The melodic introduction of "The Lost Chord" revealed the vocalist on dimmed stage with stained glass church background, while at the commencement of the last verse a large cross was shown superimposed in the changing stage effects, giving the true and necessary atmosphere for the final grandioso which received applause seldom heard in a matinée house, which, by the way, was an excellent one.

PAUL GOMEZ

I am afraid that this description hardly does justice and some organists may even say to themselves "I cannot see anything to use superlatives about in this interlude." They are wrong, for it contained the ingredients of melody, fine organ playing, excellent violin technique and showmanship, a vocalist of high standing and worth, with a stage setting worthy of a West End show. The key-note of its success was co-operation. The interlude is going all round the Granada circuit and will command the same appreciation in the East as in the North and West, while in Rugby the previous week it "stopped" the film show.

A. W. O.

Continued from column 4

synchronisation of film and player is perfect. The effect is novel and arresting; in fact, good showmanship. Arthur Courtney, as organist, must be congratulated on his managerial co-operation with himself.

A. W. O.

• MORGAN'S SLIDES LTD.

still at
309, Gray's Inn Rd., London,
'Phone: TERminus 2536/7. W.C.1.
IF addresses are ready — IF

Arthur Courtney at the Gaumont (Hyams), Watford

MAKING a long-overdue visit to the Hyams' theatre at Watford, I was indeed pleased to see that my old friend Arthur Courtney, who holds the dual position of general manager and organist, has quite recovered from his very serious accident. His badly crushed hand is functioning well, and he is profoundly grateful to the clever surgeon who operated with so much skill in the hospital.

There is no danger that holding this dual position will result in any neglect of the organ as a featured part of the programmes when the length of the films leave time for an interlude; in fact, the recital I heard, lasting a quarter of an hour, was good and interesting entertainment. The organ, an eight-rank Wurlitzer, was used with a wide range of registration yet with restraint in tonal strength until the finale chords, when the result was the more effective because of this action.

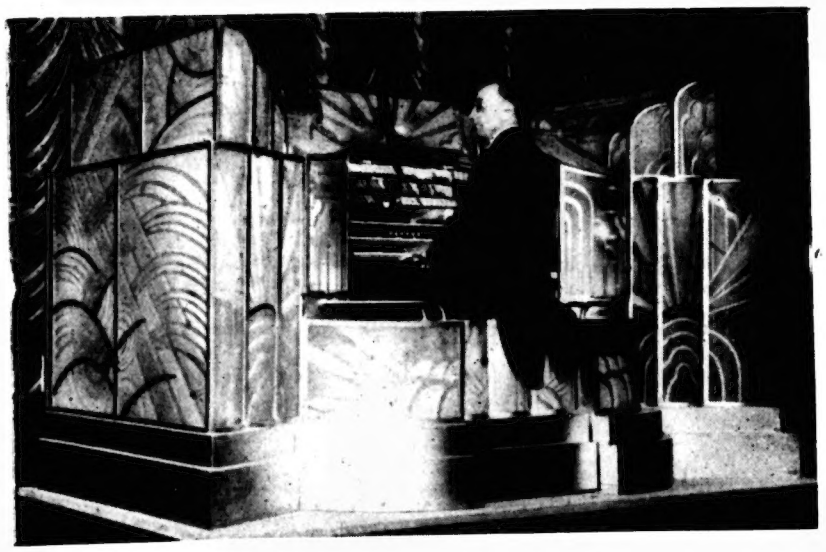
Arthur Courtney announced his interlude (using the microphone at the console) by saying that "He had many times played tunes the patrons asked for and liked, but this week he was playing the tunes he liked to play, and added humorously if they didn't like them he was sorry, but couldn't help it."

All I can say is that the organist's taste is for a seven-course dinner, complete from hors d'œuvres to coffee, represented by contrasting musical numbers which would appeal to the vast majority of his attentive audience which I noticed three parts filled the stalls at the Friday matinée, and the applause afterwards indicated quite a number were in the balcony as well.

The martial strains of the popular old march of "silent days," "Entry of the Gladiators," made a bright opening, followed by the "Blue Danube" valse and the novelty xylophone arrangement of "Annabelle Lee," with effects. Eric Coates' "Miniature" suite used to be a great favourite, especially the number chosen from it, "Scene du Bal," and this was presented with correct orchestral registration, which was effective. At this point of the dinner an ice was served in the form of the popular fox-trot, "It's Foolish but It's Fun," and I'm sure it was fun, because the hitherto silent audience "hummed" the melody quite melodiously. A tribute was then given to the absent Quentin Maclean by the playing of his little light cameo, "The Parade of the Sunbeams." The contrasting finale was Sullivan's "Lost Chord," synchronised with a record in which Richard Crooks sings with straight organ accompaniment. So careful was the kinema organ tone superimposed that it was almost impossible to differentiate between the two instruments, and the voice was never overpowered by the dual accompaniment. Slides were used that gave the necessary information and background scenic effects effectively yet with the terseness of wires rather than letters. Another matter which really should have been mentioned first rather than last is that to introduce the organist a personal photo film is projected with the player in full view at the console of the organ at this theatre, and

Continued in column 2

FAMOUS
COMPTON
ORGAN CONSOLES



PLAZA, WORTHING.

This unusual console was specially designed for Mr. Louis Morris, to whose order the organ was installed in this fine Theatre. Opened by Thomas Dando, the organ was an immediate and popular success.

COMPTON ORGANS
The Best in The World
The John Compton Organ Company Ltd.
Chase Road, North Acton, N.W.10. Tel.: WILlesden 6666

London and Provincial Trade Screenings

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.
		LONDON.			
Thur., Nov. 25	10.45 a.m.	Rialto	Song of Texas	British Lion	Roy Rogers
,, ,, 25	10.30 a.m.	Odeon	The Demi-Paradise	G.F.D.	Laurence Olivier
Fri., ,, 26	10.45 a.m.	Studio One	The Doctor Takes a Wife	Columbia	Loretta Young
Mon., ,, 29	11.30 a.m.	London Pavilion	The Kansan	United Artists	Richard Dix
Tues., ,, 30	10.30 a.m.	Leicester Sq. Th.	Phantom of the Opera	G.F.D.	Nelson Eddy
,, ,, 30	10.30 a.m. & 2.30 p.m.	Century	Jane Eyre	20th Century-Fox	
Wed., Dec. 1	10.30 a.m.	Studio One	This Is the Army	Warner	Joan Leslie
,, ,, 1	10.30 a.m. & 2.30 p.m.	Century	The Night is Ending	20th Century-Fox	
		BELFAST.			
Tues. Nov. 30	10.45 a.m.	Classic	Top Man	G.F.D.	Donald O'Connor
Wed., Dec. 1	10.45 a.m.	Classic	Texas to Tokyo	G.F.D.	Richard Quine
		BIRMINGHAM.			
Tues., Nov., 30	10.30 a.m.	Forum	The Desert Song	Warner	Dennis Morgan
,, ,, 30	10.30 a.m.	Scala	Jacare	United Artists	J. M. Dannaldson
,, ,, 30	10.30 a.m.	Scala	Colt Comrades	United Artists	Wm. Boyd
Fri., Dec. 3	10.30 a.m.	Forum	Spy Ship	Warner	Craig Stevens
		CARDIFF.			
Tues., Nov. 30	11 a.m.	Odeon	The Iron Road	United Artists	Richard Dix
,, ,, 30	11 a.m.	Odeon	Road to Tokyo	United Artists	Documentary
,, ,, 30	10.30 a.m.	Olympia	Song of Texas	British Lion	Roy Rogers
Wed., Dec. 1	10.45 a.m.	Park Hall	Best Foot Forward	M-G-M	Lucille Ball
,, ,, 1	11 a.m.	Odeon	Jacare	United Artists	J. M. Dannaldson
,, ,, 1	11 a.m.	Odeon	Colt Comrades	United Artists	Wm. Boyd
Thur., ,, 2	10.45 a.m.	Park Hall	Up With the Lark	New Realm	Revnell and West
Fri., ,, 3	10.30 a.m.	Park Hall	It Happened One Night	Columbia	Clark Gable
		GLASGOW.			
Wed., Dec. 1	10.45 a.m.	Regal	£100 Window	Warner	Anne Crawford
,, ,, 1	10.45 a.m.	La Scala	Jacare	United Artists	J. M. Dannaldson
,, ,, 1	10.45 a.m.	La Scala	Colt Comrades	United Artists	Wm. Boyd
Fri., ,, 3	10.45 a.m.	Regal	Spy Ship	Warner	Craig Stevens
		LEEDS.			
Tues., Nov. 30	10.45 a.m.	Scala	Texas to Tokyo	G.F.D.	Richard Quine
,, ,, 30	10.30 a.m.	Ritz	Song of Texas	British Lion	Roy Rogers
Wed., Dec. 1	10.30 a.m.	Ritz	Spy Ship	Warner	Craig Stevens
,, ,, 1	10.45 a.m.	Scala	Jacare	United Artists	J. M. Dannaldson
,, ,, 1	10.45 a.m.	Scala	Colt Comrades	United Artists	Wm. Boyd
Fri., ,, 3	10.30 a.m.	Ritz	Secret Enemies	Warner	Craig Stevens
		LIVERPOOL.			
Tues., Nov. 30	10.30 a.m.	Forum	Song of Texas	British Lion	Roy Rogers
Fri., Dec. 3	10.45 a.m.	Palais de Luxe	Jacare	United Artists	J. M. Dannaldson
,, ,, 3	10.45 a.m.	Palais de Luxe	Colt Comrades	United Artists	Wm. Boyd
		MANCHESTER.			
Tues., Nov. 30	10.45 a.m.	Gaiety	The Devil's Price and Shorts	Columbia	Richard Quine
,, ,, 30	10.45 a.m.	Gaumont	Texas to Tokyo	G.F.D.	Wilfrid Lawson
,, ,, 30	10.45 a.m.	Theatre Royal	Danny Boy	Butcher	
Wed., Dec. 1	10.45 a.m.	Gaiety	Six Shorts	Columbia	
Thur., ,, 2	10.45 a.m.	Gaiety	Seven Shorts	Columbia	Dennis Morgan
Fri., ,, 3	11 a.m. & 2.15 p.m.	Private Theatre	The Desert Song	Warner	
		NEWCASTLE.			
Tues., Nov. 30	10.30 a.m.	Haymarket	Song of Texas	British Lion	Roy Rogers
Wed., Dec. 1	10.45 a.m.	Grainger	Captain Fury	Renown	Brian Aherne
Fri., ,, 3	10.45 a.m.	Grainger	Chump at Oxford	Renown	Laurel and Hardy
,, ,, 3	10.30 a.m.	Haymarket	£100 Window	Warner	Anne Crawford
,, ,, 3	10.45 a.m.	Odeon	Jacare	United Artists	J. M. Dannaldson
,, ,, 3	10.45 a.m.	Odeon	Colt Comrades	United Artists	Wm. Boyd
		NOTTINGHAM.			
Tues., Nov. 30	10.45 a.m.	Scala	Demi-Paradise	G.F.D.	Laurence Olivier
Wed., Dec. 1	10.45 a.m.	Elite	The Desert Song	Warner	Dennis Morgan
Thur., ,, 2	10.30 a.m.	Elite	Song of Texas	British Lion	Roy Rogers
		SHEFFIELD.			
Tues., Nov. 30	10.30 a.m.	Hippodrome	Spy Ship	Warner	Craig Stevens
,, ,, 30	10.45 a.m.	Cinema House	The Iron Road	United Artists	Richard Dix
,, ,, 30	10.45 a.m.	Cinema House	Road to Tokyo	United Artists	Documentary
Wed., Dec. 1	10.30 a.m.	Hippodrome	Secret Enemies	Warner	Craig Stevens
Thur., ,, 2	10.30 a.m.	Hippodrome	Song of Texas	British Lion	Roy Rogers
Fri., ,, 3	10.45 a.m.	Cinema House	Jacare	United Artists	J. M. Dannaldson
,, ,, 3	10.45 a.m.	Cinema House	Colt Comrades	United Artists	Wm. Boyd

STABLEFORD All-Metal—
FINEST LIGHT and SOUND **SCREENS**
See and hear it at the Empire, Leicester Sq., the Odeon Theatre and the Leicester Sq. Th., W.C.2
STABLEFORD ALL-METAL SCREENS LIMITED,
1, STEBBING ST., LONDON, W.11.
'Phone: Park 7682

J. ROWLAND SALES LTD.,
Estate Agents, Valuers and Consultants to the Cinema Industry.
Faraday House, 8-10, Charing Cross Road, London, W.C.2.
Tele. Nos.: Temple Bar 9719-2893
Cinemas urgently wanted for substantial Applicants. UTMOST PRIVACY AND DISCRETION EXERCISED IN ALL NEGOTIATIONS. Contact J. Rowland Sales, Managing Director.

E. G. TURNE
. . . supplies cinema scre
TAKING ALL WAR RI
ON HIRE MAINTENANCE
43-49 High St., Walthamstow
Telephone: LARKSWOOD 106

INVESTMENT

P.A. Freehold Ground Rent for sal on excellent modern super- (seating 1,500), le long, unbroken (safe area); price, 20 years' pur- Trouble-free investment. Princi- only dealt with enclosing usual rs' references.—W., Box 721, Kine- graph Weekly.

SITUATIONS VACANT

e of the vacancies for women rtised in our columns relates to a an between 18 and 40 INCLUSIVE ss such a woman (a) has living her a child of hers under the age ; (b) is registered under the Blind ons Act; or (c) has a Ministry of our Permit to allow her to obtain loyment by individual effort."

NTED, Manager or Manageress inema in Cornwall.—Write, Super- King's Cinema, Camborne.

PERIENCED Manager required for in Herts.—Age, copies of refer- and salary required, to Shipman ing, 427, Cecil Chambers, 86, Strand,

NTED, Manager-Operator for small rial kinema seating 500; con- from 6 p.m.; Central Scotland.— x 718, Kinematograph Weekly.

RATOR-MANAGER required for all kinema in a Lancashire sea- town; must be exempt.—Apply, age, experience and salary, ox 648, Kinematograph Weekly.

ON THEATRES, LTD., invite ations for the following positions: nced Relief Managers and Assist- anagers. Applications will also be ted from men who have no ex- e to be trained for the above posi- —A photograph or reasonable snap- ust accompany each application, er with two copy references, and be addressed to Theatre Control rtment, Odeon Theatres, Ltd., 49, Lane, London, W.1.

STANT Manager required for in- ent kinema; booking and running done on the premises; good oppor- for keen man.—V., Box 720, Kine- graph Weekly.

EF or Second Projectionist wanted ace, Warminster.—Apply, Charles Vista Cinema, Westbury, Wilts.

NTED, Operators, 1st, 2nd, and r London districts.—Apply, Super- Golden Domes, Camberwell, Lon- S.E.5.

NTED, Second Operator, exempt y service; good wages; suburban e; RCA.—Apply, The Astoria n, Seven Kings, Essex.

E Salesman wanted for West of d territory; salary and commis- paid.—P., Box 719, Kinematograph k.

PERIENCED Cashiers for Relief also Usherettes, in small kinema in West End; good wages.—Apply, Manager, Monseigneur News e, 215, Piccadilly, W.1.

SITUATIONS WANTED

OR MANAGER, THOROUGHLY ERIENCED, REQUIRES AP- TMENT, HOME COUNTIES OR .—REPLY TO BM/MSBC, LON- W.C.1.

NTED immediately, Manager and as Secretary, Cashier, etc.), small e within 30 miles London; both , bonded and trustworthy; ex- ideas; good proposition; both and full knowledge of routine, ity and showmanship.—All in- s to M., Box 711, Kinematograph ly.

RATOR-MANAGER DESIRES TION, NORTH, AS OPERATOR- AGER; AGE 49; TWENTY S EXPERIENCE; EXCELLENT DENTIALS.—ADVERTISER, 58, AR ROAD, FULHAM, LONDON.

IEF Operator-Organist desires organ; compensate, relief, chief, ly; Nottingham-Derby.—U., Box Kinematograph Weekly.

80/82, Wardour Street,
LONDON, W.1.

DAMAGE BY FIRE

We thank our numerous clients for their kind messages with reference to the damage by fire at our Offices and beg to announce that the services are being re-instated, and that we shall be continuing business, as usual, at our Offices.

All our records are safe.

HARRIS & GILLOW.

LONDON gentleman (47) desires trust position offering variety and scope; past experience includes sales promotion, advertising, exploitation, kinema management, film reviewing, staff control; some production knowledge; wide interests.—Clark, 89, Stramongate, Kendal.

OPERATOR (32) and wife (30) as Cashier or Manager, desire position; seven years' experience, running own kinema; anywhere England.—Send terms, Michael Gavahan, Star Cinema, 40, Dublin Road, Swinford, Mayo.

RELIABLE Chief at liberty; B.T.H. equipment, Kalee machine, rectifiers, M.G., etc.; over military age; excellent refs.; 24 years' experience.—R., Box 716, Kinematograph Weekly.

POSITION required as Organist-Assistant Manager by qualified kinema Organist.—Lancs or North-West area preferred.—S., Box 717, Kinematograph Weekly.

FILMS

FILM scrap wanted for the recovery of nitrate and acetate cellulose; photographers' films and stills also wanted.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

KINEMAS WANTED

WANTED, Kinema, lease or purchase; London preferred; genuine; all replies treated privately.—Z., Box 700, Kinematograph Weekly.

FILM TRAVELLERS AND MANAGERS.—WOULD YOU LIKE TO EARN A NICE FEW HUNDRED POUNDS? Do you think there is any possibility that the owners or lessees of any kinemas in your territory would be agreeable to sell or rent? All information treated in the strictest confidence. Your name need never appear and you will not be required to negotiate.—Write, X., Box 698, Kinematograph Weekly.

KINEMAS FOR SALE

NORTHAMPTONSHIRE Kinema for sale, 560-seater; building and contents value £12,300; annual profit £3,000; Kalee equipment and sound; offers wanted.—W., Box 697, Kinematograph Weekly.

KENT.—Modern Kinema; good lease, low rent; present takings could be increased (no opposition); premium required, £2,250; complete going concern.—Details only to Principals; bankers' references, please.—X., Box 722, Kinematograph Weekly.

BOOKS

"IN DEFENSE OF MOOVIE," an intelligent person's guide to film and show business, by Sir Philip Sidney, 1581. Transcribed and modernised by E. W. and M. M. Robson. 2s. 6d., postage 4d. —Pillans and Wilson, Publishers, Edinburgh.

W. L. PEMBER'S "Read This and Weep," 2s. 8d., post paid.—White Hill Press, Marlow, Bucks.

STURGEON-ACME

PROJECTOR ARC LAMPS

with Automatic Feed.
The arc lamp you will eventually install.

A.C. INDUCTOR SETS

Manufactured and distributed by:

CINESALES LIMITED,

49, FRITH STREET, LONDON, W.1.
***Telephone:* Gerrard 5457.**

THEATRE SEATS

RECONDITIONED Seats and Backs for sale. Seats recovered. Wanted, Standards.—R. Bovilsky, Seating Specialist, 34, Batson Street, Govanhill, Glasgow, S.2.

WANTED, Tip-up Seats (new or second-hand).—State quantity and give particulars to G. P. Fenton, Garrison Theatre, Catterick Camp, Yorks.

FOR SALE AND WANTED

GEORGE PALMER,
THE CINEMA SPECIALIST,
OFFERS "L" THIS WEEK.
LIGHT EASIFIT
LAMPS, H.I., ALSO L.I.
LAMP, ARC, JAWS.
LAMP, ARC, CARBONS.
LANTERNS, OPTICAL.
LANTERN ARCS.
LANTERN RESISTANCES.
LANTERN STANDS.
LANTERN LENSES.
LANTERN CONDENSERS.
LANTERN CARRIERS.
LANTERN FOCUS TRAYS.
LANTERN JACKETS.
LANTERN PLATES.
LENSES, "ALL THE BEST."
LENS, SUPPLEMENTARY.
LANTERN SUPER SPOTS.
LAMPHOUSES, VARIOUS.
LIGHT STAGE ARCS.
LENS SUPPORTS.
LAMPHOUSE CURTAINS.
LENS, BACK PROJECTION.
LAVENDER ESSENCE.
LOWER SPOOL BOXES, "S."
LEAD ARC CABLES.
LINKS FOR SIMPLEX.
LAMPS, PROJECTOR.
LIGHT CUT-OFFS.
LAMP RESISTANCES.
LAMP HOLDERS.
LAMP REFLECTORS.
LAMP FOCUS TRAYS.
LIGHTS, FOOTS AND BATTENS.
LIGHT DIMMERS.
LIGHT SWITCHES.
LIGHT DISSOLVERS.
LIGHT, FLOOD, BOXES.
LIGHT SIGNS, GAS AND E.
LETTERS FOR SIGNS.
LIGHT, BLUE, MIRRORS.
LIGHT, WHITE, MIRRORS.
LOOSE KALEE SPINDLE.
LOWER SPROCKETS FOR "S."
LADIES' AND GENT'S SIGNS.
LETTERS FOR SIGNS.
LIME BOXES.
LAMP PORT-HOLE COVERS.
LACQUERS, ALL COLOURS.
LIP CUT-OUT MIRRORS.
LIGHT TRIPODS.
LEATHER BELTS, 3-IN. DIA.
LOW-INTENSITY CARBONS.
LETTERS FOR CANOPY.
LEATHER TIP-UP SEATS.
LONG-WEAR REWINDERS.
LEADS, ASBESTOS.
LOW-WATTAGE DIMMERS.
LIGHT BLUE GELATINE.
LANTERNS, COMPLETE.
LIGHT SPOT BOXES.
L.I. STEEL CARBONS SAVE.
LOW AND HIGH RESISTANCES.
LUMINOUS GOLD PAINT.
LOW CURRENT "INDUCTORS."
LOW VOLTAGE EXCITER LAMPS.
GEORGE PALMER,
YOUR TROUBLES HIS CARES.
89, WARDOUR STREET,
LONDON, W.1. GER. 4796.

LUSTRE.—New Wonder Lightning Cleaner and Polisher for lenses, mirrors, glass, chromium. Greaseless, economical. Get a bottle from your supplier, or 2s. 6d. post free.—Reid's Chemicals, BCM/Brillustre, London, W.C.1.

FOR Sale, three new Ross Projection Lenses, Type C.D.P.L., focus 3¾ in., 4½ in., 4½ in.; will accept best offers.—L., Box 710, Kinematograph Weekly.

FOR Sale, one pair of Taylor-Hobson Lenses, 5-in. focus; one pair of Dallmeyer Lenses, 4-in. focus.—Apply to Medway Cinemas, Ltd., Walmar House, 288, Regent Street, W.1.

WANTED, Simplex single-bearing Mechanism and/or new spares for same. —Haggar's Cinema, Pembroke.

100 OR 110-volt 1,000-watt pre-focus Projector Lamps, class A1, either G.E.'s or pre-focus caps; also any De Vry 16-mm. spares.—Holman, "Ashfield," Kingsbridge, South Devon.

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.
November 25, 1943

Paramount's Blue Ribbon Produ

This Award is given each month to the film receiving the highest number of votes by the members of the National Screen Council, whose selection is governed by outstanding merit and suitability of the film to whole family entertainment.

"So Proudly We Hail" Is Voted September Blue Ribbon Aw

The September BOXOFFICE Blue Ribbon Award goes to "So Proudly We Hail." This is the second Paramount pictu win the award this year. The other was "Star Span Rhythm," which won the Award in February.

CLAUDETTE COLBERT • PAULETTE GODDA VERONICA LAKE

And still they come...

★ LET'S FACE IT ★ HOSTAGES ★ MELODY INN
★ LADY IN THE DARK ★ THE UNINVITED
★ FRENCHMAN'S CREEK ★ STORY OF DR. WASS